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Boston Board of Art Commissioners
ANNUAL REPORT

OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1940.

FANEUIL HALL, BOSTON, January 1, 1941.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1940:

CENSORSHIP BOARD.

Mr. Emerson has been designated as Art Commission member of the Board of Censors on Plays for 1941.

MAINTENANCE OF WORKS OF ARTS.

Under the supervision of this Commission, the murals by John Singer Sargent and by Edwin A. Abbey at the Public Library have been cleaned by Mr. A. E. Lowe. The murals by Puvis de Chavannes (excepting the great panel) have been cleaned by Mr. Arcadius Lyon.

The bronze busts on the monuments in memory of John Boyle O'Reilly and of former Mayor Patrick A. Collins, on the Parkway, have become very dirty. This Commission has found that cleaning the busts would cost \$130. As the Commission had been denied any appropriation in its 1940 budget for maintenance and repair, a special appropriation for putting these

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monuments in decent condition was requested of the Mayor. It was not granted. These monuments to eminent Irish-American citizens of Boston, therefore, remain in a disgraceful condition.

SCULPTURE.

Early in the year this Commission approved a site on Paul Revere Mall for Mr. Cyrus Dallin's equestrian statue of Paul Revere, also the design by Mr. Raymond Porter and J. Lovell Little for the pedestal. The monument was erected on the Paul Revere Mall, and was dedicated September 22, 1940.

NEW WORKS OF ART.

This Commission has approved a portrait of Phillips Brooks, by the late Charles Akerman Jackson, for a position in the Phillips Brooks Branch of the Boston Public Library. The Commission has approved a concrete bench, given to the city by Miss Charlotte G. S. Morse, in memory of the historian, John T. Morse, Jr., also a site for this bench on Commonwealth avenue near the Algonquin Club. The Commission has approved a tablet, commemorating the work of the Perkins Institution and Massachusetts School for the Blind in South Boston from 1839 to 1912; also the placing of this tablet on a boulder set on the green to the left of the entrance of the Municipal Building in South Boston.

LOAN OF PAINTING.

The Commission lent the city's portrait of General Knox by Gilbert Stuart to the Department of Fine Arts of the Carnegie Institute of Pittsburgh for the duration of the Pittsburgh Retrospective Exposition, October 24 to December 15, 1940, meantime insuring the portrait for \$14,000.

LEAVE OF ABSENCE.

The Clerk of the Commission, since 1907, Mr. Greene was granted leave of absence last January for militarized service with the French Red Cross in France. Mr. Howard T. Clinch, architect, served satisfactorily as temporary clerk until Mr. Greene's reinstatement in October.

COPLEY SQUARE.

His Honor, the Mayor appointed a committee to make a study of Copley square, consisting of Mr. W. P. Long,

chairman, and Messrs. Robert P. Bellows, P. T. Desmond, W. P. Hickey, H. V. Hubbard, G. G. Hyland, A. L. Race and T. P. Sullivan. The chairman of the Art Commission has therefore devoted much time during the summer and autumn to traffic problems in and around Copley square, and to artistic possibilities connected with the solution of those problems by rearrangement of the square.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

DANIEL SARGENT, <i>Secretary</i> .	Term expires 1941.
MARGARET FITZHUGH BROWNE.	Term expires 1942.
WILLIAM EMERSON.	Term expires 1943.
ROBERT P. BELLOWS.	Term expires 1944.
GEORGE H. EDGELL.	Term expires 1945.

Clerk of the Commission.
HENRY COPLEY GREENE.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1941.

FANEUIL HALL, BOSTON, January 1, 1942 .

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1941:

CENSORSHIP BOARD.

Mr. Robert P. Bellows was designated as Art Commission member of the Board of Censors on Plays for 1942.

WAR RISKS.

The Chairman of this Commission has consulted with the Director of the Boston Public Library as to what works of art in the Central Library building should be particularly protected during the war. He has also consulted with the Director of the Museum of Fine Arts as to the safe keeping of paintings, belonging to this city, which are exhibited in the Museum. The principal paintings in the library building are applied to the walls, so that there seems to be more risk of damage in removing them than of injury in case of bombing. The city's paintings at the Museum of Fine Arts will receive the same adequate care and protection as the other paintings loaned to the Museum or belonging to it.

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NEW WORKS OF ART.

The Art Commission has approved a tablet in memory of John Augustus (1785-1869), a pioneer in probation work for prisoners, for a position to the right of the main doorway of the City Hall Annex, the site of the old Court House. Pursuant to an order of the City Council appropriating four hundred dollars for a permanent marker at the Alice E. Gallagher Park, Brighton, in memory of Alice E. Gallagher, this Commission has collaborated in securing an adequate inscription, and has finally approved the memorial itself. This Commission has also collaborated in securing proper designs for a monument to eighty-seven volunteers in the first World War, all from the small Hanoville district in Brighton. The main feature of the monument is a fine stone eagle which surmounts a granite column. This monument, erected at Union square, Brighton, has been approved by the Art Commission. Six hundred dollars having been appropriated for completing this monument; and designs have been drawn for two bronze tablets, recording the names of the Hanoville volunteers, which will be placed on granite posts flanking the column.

COPLEY SQUARE.

The committee, appointed by his Honor the Mayor to make a study of Copley square, has continued its work during the year. Since the removal of diagonal traffic by surface cars across the square, traffic studies have shown that the problems involved in rearranging the square are not so difficult as might be supposed, and that a practical and artistic solution may be agreed upon, and carried out at moderate expense.

MAINTENANCE OF WORKS OF ART.

With the help of the Director of the Museum of Fine Arts, who has funds for this purpose, the Art Commission has cleaned the White Monument in the Public Garden. One of the granite seats at the rear of the Shaw Monument on Boston Common, having been seriously damaged, this Commission has had the seat repaired at a cost of two hundred and fifteen dollars, paid by the Park Department. Balustrades at the Johnson Memorial entrance to Westland avenue, having been broken, the balustrades were replaced, and the

monument itself partially cleaned at the Park Department's expense. The railing of the Crispus Attucks Monument on Boston Common having been broken, this Commission recommended its removal. The Park Department, however, preferred to repair the railing. This Commission has found much damage to the city's military monuments by the wanton removal of swords; the cast-iron swords around the Civil War Monument in Dorchester have often been stolen; also the sword from the General Glover Monument, and the sword from the General Prescott Monument. The swords at the Shaw Monument and at the General Washington Monument on the Public Garden, moreover, have been badly damaged. Another monument damaged, not wantonly but by neglect, is the Brewer Foundation on Boston Common. Unless repainted, this handsome municipal work of art will soon be beyond repair.

The City Council having appropriated two hundred and fifty dollars for the cleaning and partial restoration of four oil paintings in City Hall, the Art Commission has had the work done and a new marker made for each painting, as follows:

George Washington, 1732-1799.

Painted by Moses Wright after Gilbert Stuart's Athenæum portrait.

Major Robert Anderson, 1805-1871, Hero of Fort Sumpter.

Painted by Joseph Ames, 1861.

Zachary Taylor, 1784-1850.

Artist unknown.

Washington P. Gregg, Clerk of the Common Council, 1843-1884.

Painted by Edgar Parker, 1885.

Through the kind office of the Director of the Boston Public Library a large oil painting has been repaired: "The Landing of the Pilgrims," by Samuel Finley Breese Morse, which hangs in the Charlestown Branch Library.

BUDGET APPROPRIATIONS.

For a series of years the Art Commission has seen the estimates for Maintenance of Municipal Works of Art cut out of its proposed budget. As shown above, this Commission has thus been forced to rely from time to time on other departments to repair municipal works

of art which by law are under this Commission's custody. This system, or lack of system, saves the city not one cent. Denying reasonable appropriations to a city department whose record is one of extreme economy seems, moreover, to indicate small interest in the municipal works of art of which this Commission is the custodian, and little if any decent regard for the professional work given to the city's service by the chairman and the members of this unpaid Board of Art Commissioners. As far as we are aware, no other Art Commission in the United States is treated with such indignity.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

MARGARET FITZHUGH BROWN,	Term expires 1942.
WILLIAM EMERSON,	Term expires 1943.
ROBERT P. BELLOWS,	Term expires 1944.
GEORGE H. EDGELL,	Term expires 1945.
DANIEL SARGENT, <i>Secretary,</i>	Term expires 1946.

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[DOCUMENT 2 — 1944.]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1943.

FANEUIL HALL, BOSTON, January 1, 1944.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1943:

CENSORSHIP BOARD.

Mr. Daniel Sargent has been designated in rotation as the Art Commission member of the Board of Censors on Plays for 1944.

NEW WORK.

For the first time in a generation, the Boston Art Commission has approved no new works of art during the year. Owing doubtless to the war, the city itself has undertaken no architectural monument involving sculpture or paintings. Such works of art as have been offered for sale to the city have not been of a quality to warrant their purchase. And private donors have offered no works of art to the city.

The City of Boston has, however, erected a wooden structure framing a roll of honor for the names of the Boston dead in World War II. Early last fall your Honor appointed a committee, headed by Mr. Thomas J. Hannon, Jr., President of the City Council, on

*Boston City Messenger
Jan 26, 1944*

which the Chairman of the Art Commission has served. That committee has studied various markers in and about Boston, so as best to discover what kind of memorial to the dead in the present war should now be erected on the Common. The result is an admirable temporary structure which now stands, with suitable planting in the background, on Boston Common, opposite St. Paul's Cathedral Church.

WAR MONUMENT.

Though no living donor has presented himself during the past year with works of art as gifts to this city, the spirit of that lavish benefactor of Boston, George R. White, still lives in his fund. Not again, after this war, shall Boston be disgraced by postponement and failure of every project for a monument to its war dead. Thanks to Mr. White's foresight, and the wisdom of the White Fund Trustees, means are at hand; and informal consultations between the trustees and members of this Commission have already assured the placing of a handsome memorial to American wars on the most fitting of possible sites.

COPLEY SQUARE.

Last year this Commission reported that its chairman had made a series of drawings for your Honor's Committee to make a Study of Copley Square; those drawings showed a possible rearrangement which, at moderate cost, would solve certain parking and traffic problems of the neighborhood while improving the appearance of Copley square itself. This year the drawings have been finished, and have been inspected by Mr. Long, Chairman of the Park Department, and by Mr. Lord, Director of the Boston Public Library. After exhibition at Vose's Galleries, these drawings were shown during May and June at the Boston Public Library, and thereafter in the east corridor of the Copley-Plaza Hotel. While there, the exhibition was enriched with additional drawings and with a small model. The drawings remain on exhibition at the Copley-Plaza.

MAINTENANCE OF MUNICIPAL WORKS OF ART.

With the gracious help of other departments this Commission has saved various objects of artistic or historic interest. When the Boundary Marker, Rox-

bury 1823—Boston 1823, was broken in two, this year, the Park Department had it repaired; when a bumper at the Shaw Monument was knocked over, it was similarly dealt with. When the old Grand Opera House on Washington street was torn down the tablet on it, marking the site of the old City Ramparts, was placed in care of the Bostonian Society, in the Old State House. We understand that another city department has repaired the tablet marking the tomb of Colonel Cass. The Park Department, again, has repaired the gate of the much-abused iron fence around the Civil War Monument in Dorchester.

BUDGET ESTIMATES.

Though the Boston Art Commission is entrusted by law with the custody and care of all municipal works of art, the paring down of its budget during recent years to a small fraction of the budget of the next poorest department in the city, has made it impossible for this Commission to fulfill its clear duties. There is no money saved by emergency action on other departments to do this Commission's proper work. Moreover, other departments' budgets do not always permit them to do our work. The celebrated Brewer Fountain on Boston Common is a glaring instance. For lack of funds to pay for a coat of paint, this Commission can only watch the increasing damage to this fountain by rust. When the Brewer Fountain finally begins to break apart, who shall bear the blame? This Commission, or a Budget Department which cuts out our estimates for repairs?

This Commission's financial record is one of extreme economy. May it not therefore properly remind your Honor that it donates to the city each year professional services exceeding in cash value the small budget which it needs to fulfill the duties imposed on it by law?

Respectfully submitted,

ROBERT P. BELLOWES,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

GEORGE H. EDGELL,	Term expires 1945.
DANIEL SARGENT, <i>Secretary</i> ,	Term expires 1946.
MARY EVANGELINE WALKER,	Term expires 1947.
WILLIAM EMERSON,	Term expires 1948.
ROBERT P. BELLows, <i>Chairman</i> ,	Term expires 1949.

[DOCUMENT 2 — 1945.]



ANNUAL REPORT

OF THE

ART DEPARTMENT

FOR THE

YEAR ENDING DECEMBER 31, 1944.

FANEUIL HALL, BOSTON, January 1, 1945.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1944:

CENSORSHIP BOARD.

Mr. Daniel Sargent was designated as Art Commission member of the Board of Censors on Plays for 1944.

WAR MEMORIAL.

The general scheme for the War Memorial to be erected by the White Fund, and designed by Maginnis & Walsh, architects, has been approved. This approval implies that as the plans for the site and the monument are developed, they will be submitted to this Commission according to law.

SPECIAL APPROPRIATION.

The absence of any appropriation for General Repairs making it impossible for the Commission to perform its

*Boston City Messenger Sept.
Apr. 29, 1952*

duties as custodian, under the law, of municipal works of art, a special appropriation was proposed by the Mayor and granted by the Council. This was to the amount of \$1,000 from the income of the Phillips Street Fund. Because of war restrictions some of the repairs contemplated have not yet been carried out.

GENERAL REPAIRS.

The busts and stonework of the John Boyle O'Reilly and Patrick Collins monuments were cleaned in readiness for the celebration of their centenaries.

A painting of a 1917 Doughboy in the office of Soldiers' Relief at the City Hall was put in good condition.

The double Revolutionary Monument serving as a gateway to the Training Field in Charlestown had suffered much from markings of different colored chalk. It was thoroughly cleansed.

The monument at High Fort Park in West Roxbury had a broken top which has now been chiseled off. The rest was cleaned and the lettering made more legible.

Work should soon be under way on the stone part of the Shaw Monument, the Lafayette and Declaration Tablets, all on the Common, all dirty and defaced.

See the paragraph "More Vandalism" for more extreme cases of public maliciousness than the scribbling and marking on the above monuments.

"BOSTON'S HERO DEAD."

This Commission has been of service in designing new lettering to head the list of war dead on the Common, as well as suggesting a means of more adequate lighting at night. A tablet to the Merchant Marine was also carried out on lines suggested by this Commission.

MATHER MONUMENT.

In cooperation with the Park Department, the Colonial Society of Massachusetts and members of the Mather family, work has been begun on a restoration of the Mather tomb in Copp's Hill Burying Ground.

NEW WORKS OF ART.

At the Charlestown Public Library a view of the Bunker Hill Monument in needlepoint and two water

colors, entitled "Swallow Mansion" and "Harvard Church," were approved, as was the zeal and interest of Miss Mary E. Harris of this branch library.

MORE VANDALISM.

The much admired cast-iron fence around the Civil War Monument in Dorchester was fully repaired by this Commission in the year 1936 for the sum of \$351.

The Lyman cast-iron fountain nearby has also suffered further indignities.

Photographs of the deplorable condition of these two city monuments have been made as a record. We do not feel justified in making further repairs.

The Farragut Statue at Marine Park, South Boston, suffered a bad daubing of white paint. It was cleaned at considerable cost to the city.

INFORMATION.

Informative material as to the better memorials and statues in the City of Boston was prepared at the request of Mrs. Geer of the Statistics Department.

GOOD WORK OF THE PARK DEPARTMENT.

At our instance, the Park Department removed the fine ornamental flagstaff base from the recent demolition on Federal street. It has been re-erected in the circle at the entrance of Mount Hope Cemetery. Five fine reliefs carved in stone were also saved. A public-spirited wrecking company made all this possible.

CHANGE IN PERSONNEL.

Mr. Henry Copley Greene, clerk of the Commission, being granted leave of absence for work in Europe, Mr. Howard T. Clinch is now temporary clerk of the Commission.

OLD STATE HOUSE.

Through the sympathetic interest of Mayor Tobin, the old Council Chamber restoration is well under way, under the direction of Perry, Shaw & Hepburn, architects.

COPLEY SQUARE SKETCHES.

The chairman of this Commission has supplemented his studies, shown at the Copley-Plaza Hotel until

recently, with a large-scale model of the square and surrounding buildings. This will be exhibited at the forthcoming exhibition at the Art Museum, entitled

"Greater Boston Looks Ahead"

in which two members of this Art Commission are very actively interested.

Respectfully submitted,

ROBERT P. BELLWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

GEORGE H. EDGELL,	Term expires 1945.
DANIEL SARGENT,	Term expires 1946.
MARY EVANGELINE WALKER,	Term expires 1947.
WILLIAM EMERSON,	Term expires 1948.
ROBERT P. BELLWS,	Term expires 1949.

[DOCUMENT 2 — 1946.]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1945.

FANEUIL HALL, BOSTON, January 1, 1946.

HON. JOHN E. KERRIGAN,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1945.

CENSORSHIP BOARD

Mrs. Mary Evangeline Walker was designated as Art Commission member of the Board of Censors on Plays for 1945.

EXHIBITION

The "Greater Boston Looks Ahead" exhibition was held last January at the Boston Museum of Fine Arts. It attracted much attention. Three members of this Commission were actively engaged in making it a success, — Mr. William Emerson as head of the undertaking, Mr. George H. Edgell, Director of the Museum as host, and the Chairman of this Commission in charge of the "mounting." One wall was entirely devoted to the various schemes, old and new, for the improvement of Copley Square.

GRAND STAND

For the Patriots' Day celebration, a temporary rostrum and raised sitting space was erected on the Common. It was gay with the flags of the allied nations flying above. Instead of the usual bunting, red, white and blue paint was used over the woodwork. Your Honor insisted on the participation of the Chairman of this Commission in designing this rather striking structure.

BRITISH NAVY TABLET

This Commission has approved the design for a bronze tablet and a site for it on one of the granite posts at the central entrance from Charles Street into Boston Common. The tablet is ornamented with British Navy insignia and with this inscription, —

“Erected by the Royal Navy in gratitude to the People of Boston for hospitality and friendship given to many thousands of British sailors from H. M. Ships, building and refitting during the second World War.”

Lieutenant Commander Litchfield consulted for some time with this Commission as to the site and design. The tablet, an outright gift from men of the British Navy, was dedicated on Patriots' Day. Captain Eaton, R. N., delivered the oration.

On the adjacent granite post is another tablet of the same size and character erected some years ago. The inscription states that from this spot —

“the British crossed the Charles River 18 April 1775 to proceed to Lexington and Concord.”

ROSTER OF WAR DEAD

In collaboration with members of the City Council, the late Fay Foss, supervisor of the Veterans' Graves Registration and others, the Roster of Boston's Hero Dead, World War II, temporarily erected on the Common, has been increased in size and significance. Also a simple diploma has been designed and sent out to the families of Boston men who have died for their country.

PARMENTER STREET PLAYGROUND

At your Honor's request, Mr. Long of the Park Department and the Chairman of the Art Department

visited the site of a proposed new playground on or near Parmenter Street in the North End. They reported favorably on the site.

HISTORIC SITES

On February 24, 1945, at the Art Commission's office in Faneuil Hall, your Honor called a meeting of this Commission, at which the Park Commissioner and the Commissioner of Public Works were also present. This meeting was called to consider the upkeep and improvement of Historic Monuments in Boston as an asset to the city. After thorough discussion it was the sense of the meeting that the Art Commission should prepare a list of ten important repairs and improvements required by these monuments.

This Commission accordingly drew up a descriptive list, with estimates of cost; and sent your Honor a copy. No acknowledgment has yet been received.

LOAN OF SCULPTURE

This Commission has entrusted to the Roxbury Historical Society the plaster statuette of Joseph Warren, by Paul Bartlett, 1904, which formerly stood in the Commission's office at Faneuil Hall. The Roxbury Historical Society has this statuette in safekeeping at the Dillaway-Thomas House, property of the City of Boston, but used by the Society as a museum.

MAINTENANCE OF WORKS OF ART

The Art Commission has had the Parkman Memorial, near Jamaica Pond, cleaned of its many desecrations. It has given the John Boyle O'Reilly monument on the Fenway a partial cleaning in preparation for this year's O'Reilly birthday celebration. Under this Commission's guidance, the Colonial Society of Massachusetts has finally completed the restoration of the Mather Tomb at Copp's Hill. The Park Department has found and will replace a bronze transom missing from the Dorchester Monument at South Boston.

WRECKED IRON WORK IN DORCHESTER

On the basis of expert testimony that the damage was irreparable, this Commission has had the remains of the cast iron fence at the Civil War Monument removed;

also the bulk of the cast iron Lyman Fountain nearby. The crowning group of children and a swan, now stored in the Franklin Park Yard of the Park Department, should be replaced in the center of the stone basin, as soon as funds are available. The basin still remains as a memorial to an early Mayor of Boston.

PROCEDURE

This Commission has no need to remind your Honor that, under the law creating it, all contracts for works of art for the City of Boston must be made by the Art Commission. It seems nevertheless advisable to ask that your Honor inform the City Council that it may well consult with this Commission before voting appropriations for works of art, — appropriations which sometimes in the past have been insufficient for the high class of work which this City should demand.

In closing this report, the Chairman hereby puts on record the Art Commission's sense of great loss in the death of that distinguished citizen, J. Templeman Coolidge, the Commission's Secretary during the twenty-one years from May 1901 to May 1922.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

DANIEL SARGENT, <i>Secretary</i> ,	Term expires 1946.
MARY EVANGELINE WALKER,	Term expires 1947.
WILLIAM EMERSON,	Term expires 1948.
ROBERT P. BELLOWS,	Term expires 1949.
GEORGE H. EDGELL,	Term expires 1950.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1946.

FANEUIL HALL, BOSTON, January 1, 1947.

HON. JAMES M. CURLEY,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1946.

CENSORSHIP BOARD

Mr. William Emerson was designated as Art Commission member of the Board of Censors of Plays for the year 1946.

NEW WORKS OF ART

The Boston Art Commission has approved a bronze tablet, by Mr. Louis Laurence Leach, in memory of John T. Murphy, U. S. N. R., a former teacher in Dorchester, for a site in the Patrick T. Campbell Intermediate School, Dorchester.

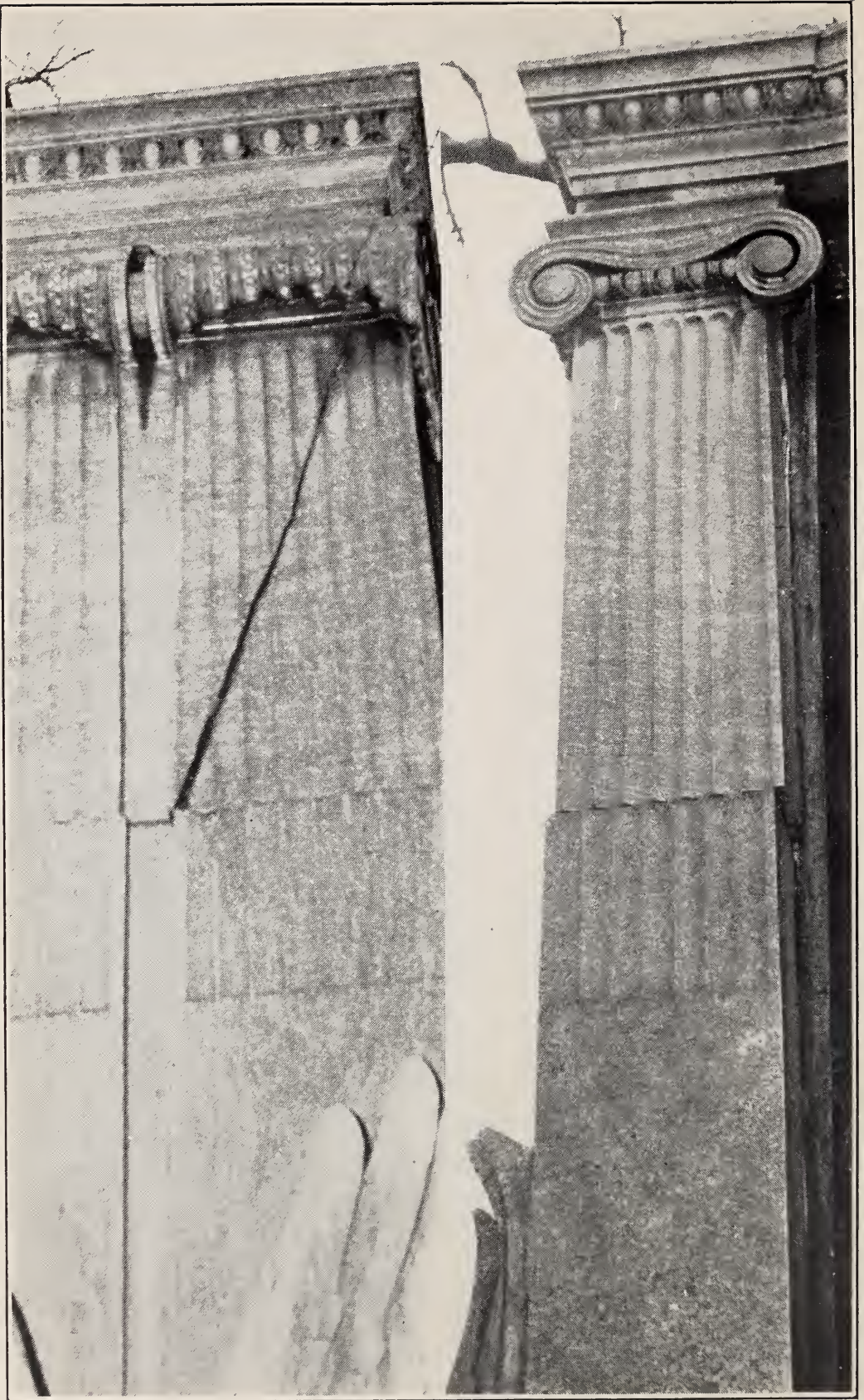
Boston City Messenger Magazine
March 11, 1947.

It has approved a World War II bronze tablet, proposed by Mr. David J. Murphy, on behalf of the Brighton Good Will Club, executed by the Gotham Company, placed on a rose quartz boulder at an approved site on Wilson Square, Brighton; also a small granite obelisk, commemorating World War II, for a site at John J. Welch Park, the grass triangle at City Square, Charlestown. This Commission has under consideration drawings, by Mr. John F. Paramino, for historical tablets which the White Fund plans for sites at the "Prado," between Hanover Street and the Old North Church. It has approved the adaptation of a monument, from Gallups Island, representing a sinking ship, as a Monument to Merchant Seamen, and the relocation of this monument at a site near Agassiz Road in the Fenway. This Commission has approved a site on the greensward adjoining the Arnold Arboretum, for a War Monument offered by Jamaica Plain Post 675, Veterans of Foreign Wars. It has further approved a site, in the Horace Mann School, for a bust of Sarmiento, offered by the Argentine Consul on behalf of the Government of the Argentine.

MAINTENANCE OF WORKS OF ART

With a small sum left from a special appropriation granted in 1941, this Commission has supplied a new sword to replace the sword stolen from the General Glover statue, on Commonwealth Avenue. After a storm which blew down the large metal marker from its place on a building on Constitution Wharf, where the famous ship Constitution was built, this Commission arranged for restoring it to its original position. The bronze transom, missing last year from the Dorchester Monument, has been replaced.

In the absence of any provision for general repairs in its budget for 1946, and with a balance of only \$96.02 from its special appropriation in 1944, this Commission found itself unable to take the care of municipal works of art, imposed on it by law. Through the kind cooperation of the Chairman of the Park Department, the Declaration of Independence Tablet, also the Blackstone Monument on Boston Common, opposite Spruce Street, have been cleaned of their accumulated dirt.



Details of recent displacement of stone and of a crack, Shaw Monument

DAMAGE TO WORKS OF ART

On October 19, 1946, this Commission delivered to your Honor a letter, signed by all its members, pointing out the present poor condition of the paintings in Faneuil Hall and the danger of their deteriorating unless promptly cleaned, revarnished and in some cases repaired; also requesting appropriations for this purpose. Your Honor has graciously stated that "these paintings must be protected and preserved for posterity," and has encouraged us to hope for an adequate General Repairs item in our 1947 budget.

Since then, the situation has become still more serious. The Francis Parkman Monument, above Jamaica Pond, has been wantonly disfigured. On the night of November 1, a heroic bronze figure of a sailor, at one corner of the great Civil War Monument on Boston Common, crashed to the ground; the neck was broken, one leg distorted, one foot knocked entirely off. In falling, this mass of metal also broke the bronze fence of the monument. As this damage would hardly have occurred if the figure had been attached to the stonework with copper fastenings instead of with iron which rusted out, the fastenings of other figures, including the figure at the top, must all be investigated to prevent their possible fall, with great damage to property or even perhaps to life.

Finally, the Robert Gould Shaw Monument, opposite the State House, shows serious displacement of stones on each side of the bronze high relief, also slighter movement of stone work, and a bad crack across the stone, topping the easterly pilaster. This Commission has had photographs taken, to compare with conditions as found to exist some months from now. Meantime, to avoid entrance of water and damage by freezing, we are advised by experts to repoint the monument with elastic cement.

COPLEY SQUARE

We hereby call to your Honor's attention the fact that the Commission has long worked with other departments of the City Government on the subject of Copley Square; that the problem of rearranging the "Square" has been immensely simplified by the replacement of the diagonal trolley tracks across the Square by the Huntington Avenue Subway; and that, after forty-eight years, the continual failure of the City to clear up this unsightly and inconvenient mix-up of streets and open spaces leaves us wondering.

NINETEEN FORTY-SEVEN

The Brewer Fountain on Boston Common still requires overhauling, repairs and replacements. And the crowning group, from the Lyman Fountain in Dorchester (temporarily stored in the Franklin Park Yard of the Park Department), should be replaced in the center of the stone basin of the Lyman Fountain.

If the budget estimate of \$3,243 for general repairs, which we have requested, is granted, this Commission hopes in 1947 not only to secure some of our most important monuments from threatening damage, but to restore some of the City's minor sculpture and its paintings and other works of art to the condition of cleanliness and beauty which their merit deserves. And thus it hopes that our citizens, instead of being ashamed, may observe the City's artistic patrimony with justified pride.

SUMMARY OF MANUSCRIPT RECORDS,
1890-1899

That the public, as well as this Commission, may conveniently learn about its municipal Art Department and about the origin and care of some of this City's most important works of art, we here append a summary of the manuscript records of the Boston Art Commission, from the first meeting of the original "Art Commission for the City of Boston," May 8, 1890, to its final meeting, March 8, 1898; also from the opening session of the new Board of Art Commissioners for the City of Boston, September 19, 1898, up to 1899. In 1900 the Board issued, for the year 1899, its first printed report.

ORGANIZATION

The original Art Commission for the City of Boston, created by chapter 122 of the Acts of 1890, consisted *ex officio* of five members,—the Mayor of the City of Boston, the President of the Trustees of the Boston Public Library, the President of the Trustees of the Museum of Fine Arts, the President of the Boston Society of Architects, and the President of the Massachusetts Institute of Technology. After the creation of this Board, no work of art might become the property of the City without previous approval of the Commission. The individuals first serving on the Board were Mayor Thomas N. Hart, Martin Brimmer of the Art Museum, Samuel A. B. Abbott of the Public Library, Edward C. Cabot of the Society of Architects, and Gen. Francis A. Walker of Massachusetts Institute of Technology. A nonmember, Edward Robinson, director of the Museum, served continuously as Secretary, till 1898.

Before the end of the year, Mayor Hart's term of office ended; and the new Mayor, Nathan Matthews, became Chairman of the Commission. Mr. Matthews was apparently too busy to attend further meetings; and at successive sessions Mr. Brimmer and later Mr. Cabot were elected Chairmen *pro tem*. In 1895 Edwin U. Curtis became Mayor, and *ex officio* Chairman of the Commission. In 1896 Josiah Quincy succeeded him in both offices; he served through 1899.

As for the members, in 1895 the Hon. F. O. Prince succeeded Mr. Abbott as President of the Library Trustees and member of the Commission. In 1896 Mr.

Cabot resigned as President of the Society of Architects, and was succeeded in that office and as *ex officio* member of the Art Commission by Mr. Charles A. Cummings. In the same year that eminent Boston gentleman, Martin Brimmer, died. He was succeeded, as President of the Art Museum and *ex officio* member of the Art Commission, by William Endicott, Jr. In the next year, General Walker also died; he was succeeded, both as President of the Massachusetts Institute of Technology and as *ex officio* member of the Art Commission, by Mr. James M. Crafts. Thus, in seven years, all the original members of this Commission disappeared and were replaced.

The Commission assigned much of its work to individual members, appointed as committees of one to deal with particular subjects. Though the Commission included, among its members, experts on special subjects, it considered itself not a board of experts, but rather a Judicial Commission. It therefore appointed single experts, from time to time, and sometimes groups of experts, to submit evidence. On that evidence, it acted according to its best judgment.

MONUMENTS, 1890-1898

To the first Art Commission for the City of Boston we owe much of the important sculpture which embellishes our city. On May 20, 1890, the Commission advised the Mayor to sign a contract with Henry H. Kitson for his statue of Admiral Farragut; and on February 4, 1892, it approved a site for it at the junction of Broadway and the Marine Park Drive at South Boston.

On February 4, 1892, the Commission voted to approve a site on Boston Common, opposite the State House, shown on a plan prepared by the City Surveyor, for a monument to Colonel Robert G. Shaw, by Augustus Saint Gaudens. In 1897 the high relief was so far advanced that on March 17th the Commission approved Mr. Saint Gaudens' designs. On January 24, 1894, the Commission approved a site for the monument to John Boyle O'Reilly, to be erected according to designs (approved June 24, 1897) by Daniel Chester French and C. Howard Walker; and on June 24, 1897, the monument was finished. Meantime, on April 1, 1894, the Commission referred to a committee of three experts the proposed gift to

the City of an ornamental fountain designed by Miss Anne Whitney. On May 11, 1894, the Park Commission having selected a site on the terrace south of the Perkins House in Jamaica Plain, the Commission gave full powers to Mr. Cabot, as a committee of one, to decide the questions of site and design.¹

On April 2, 1895, the Commission approved a bust of Imogen, by the late Francis E. Gould, for a site in the English High School. On December 15, 1897, the Commission also approved a clay model of the statue of Colonel Robert Cass, by Richard E. Brooks, to replace a less desirable monument. And in 1898, the Commission approved the statue of Rufus Choate, by Daniel Chester French, for its place in the Entrance Hall of the Suffolk County Court House.

WORKS OF ART FOR THE PUBLIC LIBRARY

The Art Commission approved, February 4, 1892, designs by Louis Saint Gaudens for two lions, one on each side of the grand staircase of the new Public Library Building, by McKim, Mead and White, on Copley Square.

On November 9, 1894, the Public Library Trustees asked the Commission's approval of a bronze statue of Sir Harry Vane, by Frederick MacMonnies. The Commission approved this statue, June 24, 1896, for the niche in the vestibule of the Public Library, where it now stands. On January 25, 1895, the Commission appointed Messrs. Brimmer and Cabot a committee with full powers on two busts for the new Public Library Building then about to be opened—a marble bust of Joshua Bates, copied from William Behnes' original, and the marble bust of George Ticknor, by William Milmore. On June 2, 1896, the Commission approved a tablet in memory of the late Eugene Letang of the Massachusetts Institute of Technology, offered by the Boston Society of Architects, for a site in the Architectural Room of the Library.

On March 7, 1896, the Commission approved for sites in the Public Library a marble copy of the Venus de Medici; and on September 17, the bust of Oliver Wendell Holmes, by Richard E. Brooks, and the bust of John Greenleaf Whittier, by William Ordway Partridge. Also for sites in the Public Library, it approved, on November 9, 1897, a bronze bust of John Boyle O'Reilly,

¹ This is the fountain by Miss Anne Whitney on the terrace of the Children's Museum.

by John Donahue; and on January 12, 1898, a colossal marble bust of Benjamin Franklin, by Horatio Greenough, and a marble replica of the head from Hiram Powers' statue of a Greek slave.

MACMONNIES' BACCHANTE

Mr. Charles F. McKim, architect of the Boston Public Library, offered to the Trustees a bronze statue of a bacchante, by Frederick MacMonnies, to be placed in a fountain in the Library courtyard. He sent the Trustees a small model of this statue which was set up in the Trustees' Room. There the Boston Art Commission met with the Trustees, October 8, 1896; and considered a report on this model, submitted by experts whom the Commission had appointed. The experts' opinion was divided, — Augustus Saint Gaudens, Daniel C. French, C. Howard Walker, Frederic P. Vinton, and Edward Robinson, in favor; Charles A. Cummings, Charles Eliot Norton, H. Langford Warren, and W. P. P. Longfellow, against. After discussion the Commission voted to inform the Trustees that, "while recognizing the remarkable technical merits of Mr. MacMonnies' statue of a Bacchante as a work of art, this Commission does not regard it as suited to the Public Library Building."

The Trustees pointed out, three weeks later, that the Commission's decision might be reconsidered on the ground that it had been based on examination of a reduced model of the original, and had been reached without full knowledge of the architect's intention in regard to the setting and surroundings of the figure in a fountain. On November 15, accordingly, the Commission, with its experts, inspected the statue as set up in a basin in the Library courtyard. The experts in favor of the statue gained an additional adherent, H. Langford Warren. Mr. McKim, who was present, declined to be interviewed, on the ground that he was the donor of the statue, and had already expressed his opinion as emphatically as he could. Only Professor Charles Eliot Norton and Mr. W. P. P. Longfellow now disapproved the statue in its site. On November 17, 1896, the Boston Art Commission reconsidered its former action and voted, three to one, that "this Commission approve the design of Mr. MacMonnies' statue of a Bacchante, and the site proposed for it in the center of the fountain in the courtyard of the Public Library."

Not from this Commission's old records, here are some subsequent facts: When the public was admitted to the Library courtyard, when the old maids, male and female, and other old ladies of our great city viewed that so cleverly executed bronze of a flat-breasted, nude Parisian model, with fashionably done up hair and with a nude baby on her arm,—that model half tipsily dancing out of doors in a fountain,—then talk, gossip, more talk made a sibilant hubbub there, and over all the afternoon teacups of Boston. So the bacchante disappeared,—to reappear much later, not at the Library, but in the Metropolitan Museum, New York.

WORKS OF ART FOR THE COMMONWEALTH OF MASSACHUSETTS

At the request of the State Authorities, the Boston Art Commission took charge of the execution of two statues for the State House grounds, the statues of General Devens and General Hooker.

On May 4, 1891, the Massachusetts Legislature appropriated \$15,000 to be expended, under the direction of the Art Commission, for the City of Boston, for a statue of the late Charles Devens. On May 18, Mr. Brimmer reported the willingness of Mr. Olin L. Warner to submit a design. On November 9, 1892, the Commission approved a model by Mr. Warner. In 1896 the finished statue was provisionally placed in the Museum of Fine Arts; but not till May 8, 1898, was the present site on the State House grounds finally designated.

The Governor had meantime asked the Boston Art Commission's advice about a model by Daniel Chester French and E. C. Potter for a statue of General Hooker. The Commission gave this model its preliminary approval December 8, 1896. The sculptors prepared a new model which the Boston Art Commission submitted to the judgment of experts. And there the matter rested during the Commission's short remaining life.

AN ART DEPARTMENT FOR BOSTON

The Mayor called the Art Commission together, March 8, 1898, to consider and take action on a draft of a bill to create an Art Department of the City of Boston, in place of the Art Commission, with enlarged powers and with its membership on a different basis.

The Mayor asked the Commission to decide unanimously on a draft which he would then submit to the Legislature. The Commission suggested some changes, especially in Section 3, and voted its approval of each section unanimously. The result was Chapter 410, Acts of 1898, "To establish a Board of Art Commissioners in charge of an Art Department hereby established in the City."

The new law provided that the members of the Board should no longer consist *ex officio* of the Mayor, the President of the Trustees of the Public Library, etc., but should be appointed one on May 1 of each year by the Mayor from a list of three persons selected, in each successive year, by the Trustees of the Museum of Fine Arts, the Trustees of the Boston Public Library, the Trustees of the Massachusetts Institute of Technology, the Boston Art Club, and the Boston Society of Architects. After the first appointments, for which special provisions were made, each member's term of office was five years; but a member's name might be resubmitted on fresh lists and the members reappointed by the Mayor. For the rest, Section 2 provided more definitely than before that no work of art should in any way become City property without previous approval by the Commission; and a new Section 4 defined the term "work of art" to include much more than the old act included.²

THE NEW ART COMMISSION, 1898 to 1899

The new Commission first met at the call of the Mayor, September 18, 1898. Its members were Mr. Samuel D. Warren, from the Museum of Fine Arts, Mr. Arthur A. Carey, from the Public Library, Professor Frank W. Chandler, from the Massachusetts Institute of Technology, Mr. Charles A. Cummings, from the Boston Art Club, and Mr. C. Howard Walker, from the Boston Society of Architects. Professor Chandler was first elected Chairman, but resigned at the second meeting, and was replaced by Mr. Samuel D. Warren. Mr. Arthur A. Carey was elected Secretary. After the third meeting, the Commission always met at the office of its Chairman, 220 Devonshire Street, Boston. The Commission promptly decided

² This act has since been amended just once: Chapter 87, Special Acts of 1919, amended Chapter 410 of the Acts of 1908 by authorizing the board, Section 2, to appoint a clerk outside of the civil service laws, and by giving the board custody and control of all works of art owned by the City.

that, while it had experts in some fields among its members, it was a judicial and executive board, and might therefore properly call in experts to advise it.

BUDGET

At one of its earliest meetings, December 12, 1898, the Chairman of the Commission submitted a report on appropriations, and the Commission authorized him to make application for two thousand dollars for the next year, itemized as follows:

Rent.....	\$400
Draftsmen and stenographers.....	600
Work on monuments, on removals, etc.	1,000
	<hr/>
	\$2,000

UNFINISHED BUSINESS

The Commission dealt, October 12, 1898, with two projects originated by the old board, the Devens and the Rufus Choate statues. On the Devens statue, it received a report that \$1,563 would shortly be due to John Evans & Co. for making and placing the pedestal and for erecting the statue; also a balance of \$187 to the estate of the late Olin L. Warner, sculptor of the statue. As to the statue of Colonel Cass by Mr. Richard E. Brooks, it inspected four photographs of a full-sized model of the statue, and voted, November 28, 1898, that the model be approved.

NEW MONUMENTS

In the first year of its existence, the new Commission dealt with a bust and a fountain. For a site in the Public Library the Commission approved, December 27, 1898, a copy of the bust by Chantrey, of Sir Walter Scott. It approved, on December 12, 1898, the plan and sketches submitted by Mr. C. Howard Walker, for a Memorial Fountain in Peabody Square, Ashmont.

Here ends our summary of the Art Commission's early manuscript records.

MEMBERS OF THE BOARD

Before 1909 no list of members of the Art Commission was printed. From 1909 through 1917, a list of members was printed at the end of each report. From 1918 through 1936, the list was omitted. From 1937 to date, the membership of the Board has been regularly printed. We have included the membership of the old Board from 1890 through 1898 above. To complete the record, we now append, from the Commission's minutes, the membership of the Board for the years 1899 through 1908; and from 1918 through 1935.

1899

SAMUEL D. WARREN, *Chairman*
ARTHUR A. CAREY, *Secretary*
FRANK W. CHANDLER
CHARLES A. CUMMINGS
C. HOWARD WALKER

1900

SAMUEL D. WARREN, *Chairman*
ARTHUR A. CAREY, *Secretary*
FRANK W. CHANDLER
CHARLES A. CUMMINGS
A. WADSWORTH LONGFELLOW

1901-1902

SAMUEL D. WARREN, *Chairman*
J. TEMPLEMAN COOLIDGE, *Secretary*
FRANK W. CHANDLER
CHARLES A. CUMMINGS
A. WADSWORTH LONGFELLOW

1903-1908

SAMUEL D. WARREN, *Chairman*
J. TEMPLEMAN COOLIDGE, *Secretary*
FRANK W. CHANDLER
CHARLES T. GALLAGHER
A. WADSWORTH LONGFELLOW

1918-1921

THOMAS ALLEN, *Chairman*
J. TEMPLEMAN COOLIDGE, *Secretary*
A. WADSWORTH LONGFELLOW
CHARLES D. MAGINNIS
ALEXANDER STEINERT ³

³Mr. Steinert resigned October, 1920; and for the remainder of his term Mr. Kellen took his place.

1922-1924

THOMAS ALLEN, *Chairman*
HENRY F. BIGELOW, *Secretary*
A. WADSWORTH LONGFELLOW
CHARLES D. MAGINNIS
J. HARLESTON PARKER

1925-1930

J. HARLESTON PARKER, *Chairman*
HENRY F. BIGELOW, *Secretary*
GEORGE H. EDGELL
CHARLES D. MAGINNIS
PHILIP S. SEARS

1930-1931

CHARLES D. MAGINNIS, *Chairman*
ARTHUR A. SHURCLIFF, *Secretary*
WILLIAM T. ALDRICH
GEORGE H. EDGELL
PHILIP S. SEARS

1932-1933

CHARLES D. MAGINNIS, *Chairman*
ARTHUR A. SHURCLIFF, *Secretary*
WILLIAM T. ALDRICH
GEORGE H. EDGELL
WILLIAM EMERSON

1934-1935

ROBERT P. BELLOWS, *Chairman*
ARTHUR A. SHURCLIFF, *Secretary*
WILLIAM T. ALDRICH
GEORGE H. EDGELL
WILLIAM EMERSON

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

MARY EVANGELINE WALKER, 69 Bay State Road, Boston.

Nominated by the Boston Art Club, 1942. Term expires 1947.

WILLIAM EMERSON, 107 Massachusetts Avenue, Boston.

Nominated by the Museum of Fine Arts, 1943. Term expires 1948.

ROBERT P. BELLOWS, 8 Park Street, Boston.

Nominated by the Massachusetts Institute of Technology, 1944. Term expires 1949.

GEORGE H. EDGELL, Museum of Fine Arts.

Nominated by the Boston Society of Architects, 1945. Term expires 1950.

DANIEL SARGENT, 30 Fenway, Boston.

Nominated by the Boston Public Library, 1946. Term expires 1951.

[DOCUMENT 2—1948.]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1947.

FANEUIL HALL, BOSTON, January 1, 1948.

HON. JAMES M. CURLEY,
Mayor of Boston.

SIR:

The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1947.

CENSORSHIP BOARD

Mr. George H. Edgell was designated Art Commission member of the Board of Censors of Plays for the year 1948.

THE ART COMMISSION'S DUTIES

It has become rather widely understood that, under the law creating this Commission, only those works of art which it has previously approved may become city property, whether by purchase, gift, or in any other fashion. Many persons, however, seem still unaware of the fact that the same law (chapter 410 of the Acts of 1898, as amended by chapter 87, Special Acts of 1919) provides that "the board [of Art Commissioners] shall have custody and care of all works of art owned by the

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June 29, 1948

city"; also that "no such work of art shall be removed, relocated or altered" except by the board acting "with the approval of the Mayor."

NEW WORKS OF ART

In conformity with the law, this Commission has approved drawings for the Sinking Ship Monument previously destined for Gallups Island, but now altered, as a monument to merchant seamen lost in war. This monument has since been erected at the approved site on Agassiz Road, 50 feet easterly from the bridge, and set back from the sidewalk.

The Art Commission has approved a water color by Grace Arnive, representing the fountain at Sullivan Square, for a position in the children's room of the Charlestown Branch Library. It has approved a bronze tablet by Thomas F. McGann and Sons Company, in memory of Private Roger Coleman Kiley, for a site at the Kiley Playground, at the corner of Albion and Lucas Streets, South End; also a small bronze tablet for a site at the Tobin Playground on Albion Street.

For the American Legion, Mission Hill Post 39, this Commission has approved a 4-foot high stone monument by Thomas F. McGann and Sons Company, with bronze tablet listing their dead, for a site at Brigham Circle; also a similar monument by—in memory of Scout Stanley N. Kaplan, killed in action October 11, 1944. The site is at the corner of Washington Street and Commonwealth Avenue, Brighton.

MAINTENANCE OF WORKS OF ART

In conformity with the law as to custody and care of works of art, this Commission has employed Thomas F. McGann and Sons Company to replace and repair the colossal bronze figure of a sailor, dislodged last year from the Civil War Monument on Boston Common; also to repair the bronze railing broken at the same time.

Not all the damage to the Shaw Monument, described in our 1946 report, has yet been repaired. John Evans, however, has been employed to repoint the monument, all around the high relief. The Art Commission has employed three other contractors, also a qualified artisan, to clean the Parkman Memorial in Jamaica Plain, the John Boyle O'Reilly and Patrick Collins Monuments at the Fenway, the Adams Statue

on Dock Square, the Benjamin Franklin and the Josiah Quincy Statues in front of City Hall, and the Wendell Phillips, Sumner, and Kosciuszko Statues in the Public Garden; also the stone boulder at the corner of Cambridge and Henshaw Streets, Brighton.

The Art Commission has had a number of tablets cleaned: the Fox Hill Tablet on the Charles Street side of Boston Common; the Copley Tablet outside the Somerset Club; three tablets at the Granary Burying Ground; two at the Kings Chapel Burying Ground; a tablet commemorating John Cotton and Sir Henry Vane at Barrister's Hall, Pemberton Square; also tablets in memory of John Endicott at Scollay Square and Governor Andrew at 100 Charles Street, St. Stephen's Church on Hanover Street, and the West Church on Lynde Street.

CITY HALL PAINTINGS

The Commissioner has had municipal paintings renovated at the Council Chamber in City Hall—the two large portraits of George Washington by Moses Wight and Zachary Taylor by an unknown painter, and two small portraits of Benjamin Austin by Ethan Allen Greenwood and of Major Robert Anderson by Joseph Ames. In the case of these paintings, the expense was met by the Public Buildings Department.

PAINTINGS AT FANEUIL HALL

On the basis of Boston Museum of Fine Arts estimates of the cost of cleaning and restoring the city's paintings in Faneuil Hall, your Honor last year recommended, and the City Council voted, the appropriation which has made it possible for this Commission to remedy the neglect from which all these works of art had suffered since 1931; and from which the huge painting of the Webster-Hayne debate by Healy had suffered still longer. The Art Commission accordingly employed as experts, Finlayson Brothers, to clean this painting at a favorable time, when staging was in place for repainting the interior of Faneuil Hall. This Commission, moreover, arranged with the Museum of Fine Arts to transport to the museum and clean there all the other 18 Faneuil Hall portraits. This has been done, a few at a time; and the paintings returned and rehung. The repainted and immaculately clean Hall makes a fine background for these historic portraits.

CITY PROPERTY IN WORKS OF ART

To take such "care" of municipal works of art, it is necessary, of course, to know what the city's paintings, pieces of sculpture, etc. are, and where they are located. This is perhaps less simple than it seems. In 1930, for instance, the City Auditor published, in his annual report, an inventory of city property, including statues, memorial tablets, etc. [See Auditing Department report for the year ending December 31, 1929, pages 323, 344, 345]. Except for paintings, this inventory establishes the city's ownership in works of art at the opening of 1930. This inventory, however, has not been published in subsequent years. From 1911 to 1915 this Commission, with the help of the Museum of Fine Arts Registry of Local Art, included in its annual reports an illustrated list of paintings, sculpture, and such other works of art as commemorative tablets, which belong to the city; in 1935 the Commission also established and has maintained an analytic card catalogue of municipal works of art. Finally, in 1938, the Commission of Marking Historic Sites, published Document No. 53, an illustrated list of the commemorative tablets which it had erected for the city. With these documents, and with subsequent reports of the Commission, listing new municipal works of art, we can keep up to date our inventory of this city's artistic possessions.

DAMAGED, DESTROYED, LOST, STOLEN

Though none of the City of Boston's works of art may legally be altered or removed without a vote of this Art Commission, approved by the Mayor, the law has been violated frequently; and only through the vigilance of public officials, and of public-spirited citizens also, do the facts become known. Thus, when a building is torn down or altered, works of art which form part of it, or are attached to it, may well be destroyed or misplaced. When the City Hall Annex, for instance, was undergoing repairs last summer, the four architectural figures of Justice, Charity, Education, and Industry, which were approved by this Commission in 1913 as decorations for the top-story facade, were in such bad condition that they were destroyed. As for military and naval monuments, it is almost a recognized juvenile sport to steal generals' and admirals' swords; the sword from the monument to General Glover—reported as

stolen in our last year's report—had hardly been replaced when the wretched new sword was stolen, too. Let us hope that a second replacement may provide General Glover with an appropriate weapon. In this year's list of thefts Admiral Farragut's sword must also be included; this sword was recovered by a gallant police captain, and will shortly be in place again. The bronze tablet by John F. Paramino, commemorating the first Huguenot Church—a tablet paid for and placed at 20 School Street by the city, and approved by this Commission in 1925—has been illegally removed to a place on the second story of No. 12 School Street, where the inscription cannot be read. The bronze tablet in memory of Anne Hutchinson on the second story of No. 3 School Street, the Old Corner Bookstore, is also placed so high that no one can read it. A bronze tablet commemorating the North Battery, at 379 Commercial Street, was erected by the city and approved by this Commission in 1930; this tablet, though it has not been removed, has been painted over. When the building at 222 Devonshire Street, with other adjacent buildings, was torn down to make room for a parking space, a tablet by John F. Paramino, placed on that building by the City of Boston, in memory of Bishop deCheverus, was removed. Fortunately it was not destroyed; but was placed on the Franklin Street wall of the Second National Bank Building, near the corner of Devonshire Street. During remodeling of the front of the building at 209 Washington Street, the tablet by Mr. John F. Paramino, placed there by the City of Boston in 1930, to mark the site of the Old Brick Church, was removed, without notice to this Commission. It has since been found, and provisionally stored in the shop of David P. Ehrlich, 207 Washington Street. It will be relocated as soon as may be.

REDISCOVERY AND REPAIR

Repairs on the Brewer Fountain, Boston Common, insisted on in our last year's report, have been held up by shortages of material and efficient labor. This work must be done next year. The crowning group from the Lyman Fountain in Dorchester still remains to be replaced in the center of the Lyman Fountain stone basin in Dorchester. We call attention to a lost piece of fountain-sculpture listed in the Auditor's 1930 inventory as the "Maid of the Mist," which used to stand in a

fountain near the Arlington Street side of the Public Garden. It is recorded by this Commission as a "Fountain Venus" and "one of the first works of art placed in the Public Garden." It is said to have been abandoned in poor condition by the Park Department many years ago.

Other important work is that of cleaning the statuary and tablets, which were impossible to clean before this year's wintry weather set in.

A QUESTION

In view of frequent destruction, theft, and illegal displacement of city works of art—such as that which we have described—we venture to ask whether publicity will be an adequate remedy.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

WILLIAM EMERSON, 107 Massachusetts Avenue, Boston.

Nominated by the Museum of Fine Arts, 1943. Term expires 1948.

ROBERT P. BELLOWS, 8 Park Street, Boston.

Nominated by the Massachusetts Institute of Technology, 1944. Term expires 1949.

GEORGE H. EDGELL, Museum of Fine Arts.

Nominated by the Boston Society of Architects, 1945. Term expires 1950.

DANIEL SARGENT, 30 Fenway, Boston.

Nominated by the Boston Public Library, 1946. Term expires 1951.

MARY EVANGELINE WALKER, 69 Bay State Road, Boston.

Nominated by the Boston Art Club, 1947. Term expires 1952.

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[DOCUMENT 2—1949]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1948.

FANEUIL HALL, BOSTON, January 1, 1949.

HON. JAMES M. CURLEY,
Mayor of Boston.

SIR:

CENSORSHIP BOARD

Mr. Daniel Sargent has been designated Art Commission member of the Board of Censors of Plays for the year 1949.

NEW RESPONSIBILITIES

In previous years the Boston Art Commission has been grateful for the occasional help of other departments in cleaning city works of art placed on their premises. This year, however, the City Auditor has ruled, in three cases, that cleaning or repointing municipal monuments can be paid for only out of appropriations to the Art Department. These rulings have placed unforeseen burdens on our budget. All municipal works of art, having been placed by law (chapter 87, Special Acts of 1919) under the "care and custody" of the Board of Art Commissioners of the City of Bos-

*Boston City Messenger Digest
January 28, 1949*

ton, the City Auditor's rulings seem logical. For this reason the Art Commission hopes that it will receive the appropriations necessary to take proper care of the city's very valuable works of painting and sculpture.

UNOFFICIAL ACTION

Thanks to your Honor's expressed interest in the Old State House, the Public Buildings Department has consulted with this Commission about necessary work on the building. This Commission has accordingly given what advice it could, as to the complete refurbishing of the building inside and out. Before soot dims it again, citizens should look at their Old State House, and enjoy the brightness of its freshly painted outside mouldings, window frames, and doorways.

A minor piece of work, as to which this Commission has been glad to give advice, is the new historic bronze tablet which the New England Paint, Varnish and Lacquer Association has placed on the wall above the so-called "Boston Stone," just around the corner from Marshall street, on Public Alley No. 102.

NEW WORKS OF ART

During the calendar year this Commission has approved new works of art as follows: The portrait of Mr. John Deferrari by Leopold Seyffert, approved for a temporary site in the Boston Public Library, pending the erection of the new ell where it is to be permanently placed; six bronze tablets by John F. Paramino, for sites, as follows: in the Prado, between Hanover street and the Old North Church — 1. Freedom of Worship, 2. Freedom of Speech and of the Press, 3. Freedom of Assembly, 4. Freedom of Petition, approved for sites along the northerly wall of the Prado; and 5. The Declaration of Independence, and 6. The Bill of Rights, for sites on the two brick posts flanking the iron gates, in the easterly wall of the Prado, which lead to the Eliot School's playground. These tablets are sound works of the sculptor's art. They also convey a lesson in fundamental Americanism. For their erection our citizens may well be grateful to the George Robert White Fund.

This Commission has also approved the monument to veterans of the two World Wars given by Jamaica

Plain Post 675, Veterans of Foreign Wars, designed by the Davis Monument Company, and erected at the approved site on the Jamaica Plain Parkway, near Centre street. It has approved the monument and bronze tablet to Civil War Veterans, by John F. Paramino and Tito Cascieri, placed, with the help of the Public Institutions Department, at a site on Long Island. Finally, it has approved the design for World War II Memorial, by Joseph F. Paramino and Tito Cascieri, which the George Robert White Fund is now erecting in the Back Bay Fens.

THE LYMAN FOUNTAIN

The Lyman Fountain, constructed long ago in Dorchester as a memorial to Theodore Lyman, Mayor of Boston, 1834–1835, was almost totally destroyed some years ago by local vandals. Part of the ironwork — a group representing a Woman, a Child, and a Swan — was preserved; and this year the Art Commission has set the group on a newly designed base in the center of the octagonal basin remaining from the original fountain. We trust that this interesting piece of old cast-iron work which the Commission has thus brought to light may be preserved intact by the citizens of Dorchester.

THE BREWER FOUNTAIN

A current picture postcard labels this work of ornamental sculpture "The Brewers' Fountain." The fountain is, however, named after a merchant, Gardner Brewer, who gave it to the City of Boston in 1867 on the condition that it be placed on the Common. The gift was officially accepted in June, 1868. The fountain, cast in bronze, in Paris, is apparently a replica of an original by the sculptor, Paul Liénard. As anyone who cares to look may see, this fountain has an ornamental upper basin from which water is supposed to flow in runlets down into a larger basin upheld by four figures, representing Neptune, Amphitrite, Arcis, and Galatea.*

The preservation of this, one of the city's best pieces of 19th century ornamental sculpture, has troubled us

* For a detailed description see The Art Commission Annual Report for the year ending February 1, 1915.

for years. The task has proved less serious than we feared. Minor details for the basins have been copied to match existing parts. The new parts have been cast in bronze, put in place, and all necessary repairs completed.

UPKEEP OF MONUMENTS

The bronze railing of the Civil War Monument on Boston Common, broken last year, has been repaired. The base of the Gen. Joseph Warren Monument in Roxbury, which was in bad shape, has been cleaned and repointed. One of the pickets of the iron picket fence around Clipston Sturgis' Boston Common tablet, opposite the Park Street Church, has disappeared — also the arrow top of a second picket. The missing parts have been replaced.

The Admiral Farragut Monument in South Boston has been cleaned and repointed. The Ether Monument on the Public Garden, and the Civil War Monument on Boston Common, after their defacement with lipstick, have been partially cleaned. The Lafayette bas-relief on Boston Common, decorated with lipstick, has been almost completely cleaned.

SWORDS

Lipsticks and fingernail paint have brought new techniques into the service of those persons who enjoy inscribing more or less lewd words and phrases on municipal monuments. Stealing swords from statues of military and naval heroes is an old sport for the young. We have had to deal this year with four swords: one wrenched out of shape, three stolen. Colonel Robert Gould Shaw's sword, badly twisted, has been straightened and fastened more securely. The Sailor, at the Civil War Monument on Boston Common, has had his sword restored to him. General Glover's new sword and Admiral Farragut's sword have been set in place so firmly that we hope they may not soon be removed again.

TABLETS REPLACED

The Savin Hill bronze tablet at Grampian way has been cleaned and reset on the granite slab from which it had been removed. The Old Brick Church bronze



Covering the Retreat from Breed's Hill

Dennis Malone Carter, 1827-1881

tablet, removed during building operations, has been cleaned, reshaped and set in place on one of the pillars flanking 209 Washington street. The First Huguenot Church tablet, removed from the second story of No. 12 School street, has been cleaned and relocated, close to its original site, at 24 School street. A missing rosette at one corner of the small James Otis tablet on City Hall avenue has been replaced. The General John Knox tablet, belonging at the Dorchester Heights Tower, has been kept at the Park Department's store-room at Franklin Park since August; it remains to be set in place again.

TABLETS MARKING HISTORIC SITES

We wish to express our appreciation of the care which certain real estate owners give to memorial tablets placed on their buildings, to mark historic sites. Notable cases are the Shawmut Bank and Second National Bank whose janitors, respectively, take exemplary care of the Second Quaker Church tablet (also the Mary Chilton, 1620-1679, tablet, not city property, on Spring Lane), and the Bishop Cheverus tablet on Franklin street. The Hotel Touraine must also be commended for the admirable condition in which it maintains the John Quincy Adams tablet, on its Tremont street outside wall. Less admirable is the lack even of advertising sense with which certain owners or tenants neglect such memorial tablets as the Samuel Cole's Inn tablet at 239 Washington street, the Old Presbyterian Church tablet at 145 Federal street, and the Paul Revere's Workshop tablet at 175 Washington street.

CIVIL WAR MONUMENT

We are studying a project for further enclosing the Civil War Monument on Boston Common. A fence behind the present ornamental railing would prevent children from climbing, as they now climb, to dizzy and dangerous heights on the monument. If another bronze figure should fall, this fence would also provide some protection for the public.

A NEGLECTED GREAT BOSTONIAN

Samuel Finley Breese Morse, Bostonian by birth, influenced the civilization of the United States more

widely, perhaps, than any other man of his time. Son of Jedediah Morse, the "father of American Geography," S. F. B. Morse was born in the Edes House, 211 Main street, under Breed's Hill, in Charlestown, on April 27, 1791. Under Washington Allston's teaching he became a painter* whose trained skill made native talent count in such works, as, for instance, his superbly modeled portrait-head of Lafayette as an old man. With other American painters, Morse joined in founding the National Academy of Design, and served as its first president from 1826 to 1845.

Meantime, in 1832, he had started his second and very great career as inventor of the "electro-magnetic recording telegraph." In 1837 he exhibited in New York his first rough working model; and on May 24, 1844, he transmitted, from Baltimore to Washington—over the first telegraph line constructed in the United States—the first "long distance" telegram ever sent. On April 2, 1872, he died.

In Central Park, New York, a statue of him was dedicated many years ago. In Charlestown, where he was born, half a broken iron marker, with two or three words about the electric telegraph, clings to a wall on Main street. That is the only public record which Boston preserves of her one great painter-inventor.

Should not at least a bronze tablet be set up in Charlestown to mark his birthplace?

NEW ACQUISITION FOR FANEUIL HALL

A large oil painting has just been acquired by the city to hang with the other historical pictures in Faneuil Hall. It depicts an episode at the Battle of Bunker Hill and is entitled "Covering the Retreat from Breed's Hill."

Your Honor first saw it at the Vose Galleries in Copley square and found it much to your liking. Submitted to the Art Commission, it was unanimously approved by all five members. Mr. Vose at some sacrifice made it available for purchase by the city. This included a careful cleaning of the large canvas (48 inches by 57 inches wide), repairing the ornate frame and setting it in place.

*This city owns a painting entitled "The Landing of the Pilgrims" painted by Morse at the age of nineteen. It hangs in the Reading Room of the Charlestown Branch Library.

Historically this picture is of great importance and most appropriate for a place in the Cradle of Liberty. Colonel Benjamin H. Ticknor, an ardent student of the battle, thinks well of it. He pointed out General Putnam on his horse waving to the Continental troops, also Colonel Prescott, but did not identify the many other figures. It is a battle melee, with the Redcoats and our brave fighters at close quarters. Both in size and character, it is not unlike some of Trumbull's battle pieces. It has been placed on the entrance wall of the big hall, under the right-hand gallery, in a good north light.

We first find mention of it in the catalogue of an exhibition of the Academy in New York in 1857. It was painted by Dennis Malone Carter (1827-1881), a talented young Irish boy who came to this country with his parents in 1839. He remained all the rest of his life painting portraits of many distinguished men as well as landscapes and historical pictures.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

ROBERT P. BELLOWS, 8 Park Street, Boston.

Nominated by the Massachusetts Institute of Technology,
1944. Term expires 1949.

GEORGE H. EDGELL, Museum of Fine Arts.

Nominated by the Boston Society of Architects, 1945. Term
expires 1950.

DANIEL SARGENT, 30 Fenway, Boston.

Nominated by the Boston Public Library, 1946. Term
expires 1951.

MARY EVANGELINE WALKER, 69 Bay State Road, Boston.

Nominated by the Boston Art Club, 1947. Term expires
1952.

WILLIAM EMERSON, 107 Massachusetts Avenue, Boston.

Nominated by the Museum of Fine Arts, 1943. Term
expires 1953.

[DOCUMENT 2 — 1950.]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1949.

FANEUIL HALL, BOSTON, January 1, 1950.

HON. JOHN B. HYNES,
Mayor of Boston.

SIR:

The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1949.

CENSORSHIP BOARD

Miss Mary Evangeline Walker has been designated Art Commission member of the Board of Censors of Plays for the year 1950.

NEW WORKS OF ART

During the year 1949 this Commission has approved, for sites in Boston, three new works of sculpture. First, a bronze tablet to Brigadier General John H. Dunn, placed on the brick bandstand at Marine Park, South Boston, and dedicated October 23. Second, a bronze portrait bas-relief with inscription, by John F. Paramino (9' 2" x 2' 6"), of Commodore John Barry, "Father of the American Navy," set on an upright block of stone

Boston City Messenger
Feb 1, 1950

on La Fayette Mall, Boston Common, and dedicated October 27. Third, the new monument, to citizens of Boston killed in the Second World War; this monument was designed by Tito Cascieri, and the sculpture executed by John F. Paramino; it was erected at a site on the Fenway approved by this Commission, during the summer and early fall, and was dedicated on October 30.

UPKEEP

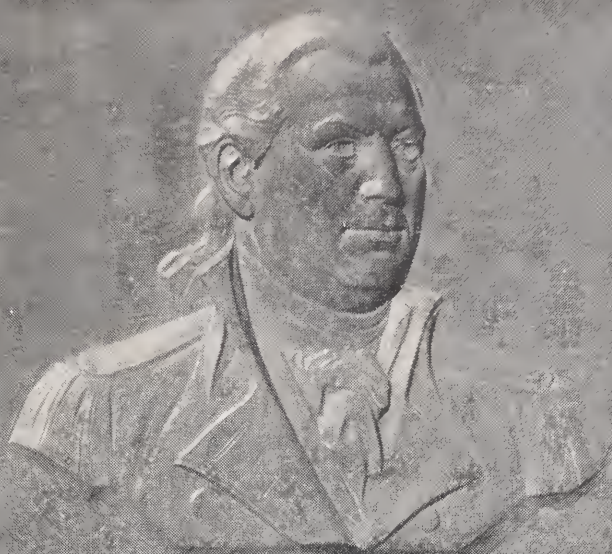
Since the care and custody of municipal works of art are vested by law in the Boston Art Commission, we must naturally spend some money annually on mere upkeep of city property. Thus, during the year we have had the tablet cleaned on the monument to Benjamin Franklin in the Old Granary burying ground.

The ornamental iron fence at King's Chapel burying ground was in poor shape; this Commission has had it repaired. The fence at the Old Granary burying ground was also found out of condition. This Commission has replaced pickets which had been broken off, and has completely restored the ornamental ironwork. At the Monumental Guild Steps, on the Beacon Street side of Boston Common, the ironwork was found badly out of repair; this Commission has had the ironwork cleaned and repainted. We have had the Copenhagen fountain cleaned thoroughly, as it had been very much defaced with markings. Nearby, the base of the Edward Everett statue has also required cleaning. Across the park, the marker at the site of Edward Everett's house has also been renovated. All this work was done well within the Commission's budget for General Repairs.

THE COST OF VANDALISM

The statue of Admiral Farragut at Marine Park, South Boston, seems, year after year, to be a special object for depredations by hoodlums. The Admiral's sword, stolen last year, but recovered, was replaced just a little more than a year ago — and again, this last October, the buttons on the Admiral's uniform, the buckle of his belt, also his face and hands were found covered with yellow paint; and a big "P W" was lettered in yellow on his back. No sooner was the paint cleaned off than the vandals again defaced the

"FATHER OF THE AMERICAN NAVY"



COMMODORE JOHN BARRY

BORN IN WEXFORD IRELAND 1745
DIED IN PHILADELPHIA 1803
RECEIVED FIRST COMMISSION
FROM THE CONTINENTAL CONGRESS
TO COMMAND THE LEXINGTON 1775
SAILED FROM BOSTON ON THE RALEIGH 1778
ACCLAIMED IN BOSTON IN 1780
FOR VICTORIES ON THE ALLIANCE
APPOINTED IN 1794 BY PRESIDENT WASHINGTON
TO PLAN THE CONSTRUCTION OF AND
LATER TO BE IN COMMAND
OF FIRST U.S. NAVY
LAUNCHED 1798

ERECTED BY THE CITY OF BOSTON
JAMES M. CURLEY, MAYOR
1949

Barry Monument



World War II Monument

Farragut monument, daubing a lettuce green paint over the polished granite base and, to a lesser degree, on the bronze figure above.

Last summer, the statue of the Sailor on the Civil War Monument, Boston Common, lost his sword for the second time in our experience. The Soldier had his gun taken not long afterward. Then in November, the bronze Soldier toppled to the ground carrying away one panel of the bronze railing below. However, all the parts are in safe custody awaiting sufficient funds for replacement.

A large part of our budget goes for this sort of thing. Cleaning, repairs, and replacements have confronted this Commission with costs for general repair over and above our budget.

COOPERATION

The White Fund sought our aid in setting up two large bronze inscriptions at the entrance to the very fine Schoolboy Stadium at Franklin Park.

In the repainting of the Old State House, inside and out, this Commission was consulted. It had served two years ago in a like capacity when Faneuil Hall was given a thorough repainting job.

THE SHAW MONUMENT

In the Art Department's Annual Report for the year ending December 31, 1946, the Commission called attention to serious displacement of stones on each side of the bronze high relief representing Colonel Shaw, on horseback, leading his colored soldiers; also to a bad crack across the stone topping the easterly pilaster of the Shaw monument. During the year which ended December 31, 1947, this Commission had the monument repointed all around Saint Gaudens' bronze high relief. This repointing should prevent damage by rain and frost.

The Art Commission is carefully watching this situation, and it plans to have more preventive repointing done, when any crisis presents itself. So far the two ornamental stone railings which border the platform in front of the high relief have sagged outward no further.

THE BREWER FOUNTAIN

When this Commission's clerk, Henry Copley Greene, last February was given leave of absence, without pay,

it was understood that he should visit Geneva, Switzerland, and inspect the original fountain of which our Brewer Fountain, on Boston Common, is said to be a replica. In Geneva, Mr. Greene found and photographed, in a lake-side Park, called the English Garden, a fountain apparently identical with the Brewer Fountain. He also learned, on good authority, that there is a fountain exactly similar, except that the dolphins are lacking, at Lyons, France.

When Mr. Greene was in Geneva, this fountain was playing. He was informed that it was kept playing all summer.

MAJOR GENERAL HENRY KNOX TABLET

The bronze tablet by John F. Paramino, in memory of Major General Henry Knox, was removed from its site at the Roxbury Heights Tower in early August, 1937. After finding it at the Park Department's storeroom at Franklin Park, this Commission decided that this tablet should be put in place again. Accordingly, we shall restore it to the Roxbury Heights Tower where the Commission on Marking Historical Sites originally placed it in 1931.

FANEUIL HALL

Thanks to our good relations with the Public Buildings Department, they have acceded to our informal request, through Hector Campbell, the admirable janitor, that visitors to the Hall be helped a little more in identifying works of art there. Accordingly, clear labels now show them who painted the great picture, at the end of the Hall, representing Webster's Reply to Hayne; also who made the three busts under it, and whom they represent: President John Adams, with President John Quincy Adams on his right, and Daniel Webster on his left.

Respectfully submitted,

ROBERT P. BELLows,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

GEORGE H. EDGELL, Museum of Fine Arts.

Nominated by the Boston Society of Architects, 1945.

Term expires 1950.

DANIEL SARGENT, 30 Fenway, Boston.

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WILLIAM EMERSON, 107 Massachusetts avenue, Boston.

Nominated by the Museum of Fine Arts, 1943. Term expires 1953.

ROBERT P. BELLOWS, 8 Park street, Boston.

Nominated by the Massachusetts Institute of Technology, 1944. Term expires 1954.

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[DOCUMENT 2 — 1951.]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1950.

FANEUIL HALL, BOSTON, January 1, 1951.

HON. JOHN B. HYNES,
Mayor of Boston.

SIR:

The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1950.

CENSORSHIP BOARD

Miss Mary Evangeline Walker has served during 1950 as Art Commission member of the Board of Censors of Plays; Mr. William Emerson will be designated, early in January, to serve as Art Commission member of the Board of Censors during 1951.

NEW WORKS OF ART

This Commission has approved the gift to this city, from the Boston Chamber of Commerce, of a copy of Saint Gaudens' Statue of Lincoln, reduced in size, and has approved a site for it in a corridor of the Boston Latin School. This Commission has accepted, on behalf of this city, a marble bust of Louis E. Kirstein,

*Boston City Messenger
Mar 16, 1951*

by George Aarons, and has approved a site for it in the Kirstein Business Branch of the Boston Public Library on City Hall avenue. The Commission provisionally approved a wooden seal of the City of Boston, to be displayed at City Hall during the Jubilee Celebration.

UPKEEP

Since the care and custody of municipal works of art are vested by law in the Boston Art Commission, this Commission has been forced, this year as in the past, to devote most of its resources, in money and expert energy, to mere upkeep of the city's works of art. Thus in the Public Garden and on Boston Common, the Commission has supervised cleaning the overemphatic verdigris on the faces of two statues, Colonel Shaw and William Ellery Channing, and has carried out repairs to the fencing at the Boston Common Monument, designed by Clipston Sturgis.

The Civil War Monument on the Common has required special attention. The statue of the Soldier at a corner of the Civil War Monument fell last year. It had to have its broken pieces reassembled. Moving the reconstructed statue from the work shop, where it was repaired, to its former site, and setting it up with proper bronze fastenings, involved considerable cost.

This Soldier, in his fall, had broken the bronze fence around the monument. For repairing this fence, we had to draw heavily on our appropriations.

One of the bronze bas-reliefs around the base of this monument had lost a small head. We had a mould made from a practically duplicate head on another one of these bas-reliefs. A new head, cast from this mould, was used to replace the missing head.

The monument to Colonel Robert Gould Shaw has also called for expert care. This monument has for some time shown gaping joints in its masonry, which required repointing, an expensive job. On the marble masonry this work is even more expensive than for the granite.

The inscriptions on the Shaw monument naturally become less legible as time passes. The short quotations from Lowell's Commemorative Ode were almost illegible. We have had them emphasized.

At our request, the Endicott Monument was cleaned by the Art Museum, which has a special fund for the care of this monument.

At the Granary Burying Ground, the granite wall and gate have been cleaned, also the bandstand on the Common. This was done by other departments without our knowledge.

VANDALISM

The "sport" indulged in by hoodlums, who fail to realize that the city's works of art are, in however small degree, their own property to protect and not to deface, — their "sport" has continued from a year ago. This year's vandalism includes another daubing of the Farragut Statue at City Point Park. We had to clean the paint off again, at higher cost than one would imagine. This statue will be in the care henceforth of the Metropolitan Park Commission which has taken over City Point Park.

As in past years, vandals have continued their operations on Colonel Robert Gould Shaw's sword. In March, we had the sword repaired. It was soon broken in two again. Finally we substituted a much stronger sword. It has survived to date.

Vandals, this summer, also turned their attention to the Cass Statue, Boston Public Garden; they daubed its base with paint. Cleaning masonry costs money. This Commission, — not the hoodlums, — had to pay the money out.

MOVING A MONUMENT

A new overhead drive across Commonwealth avenue at the Fenway entrance will necessitate a new site for the memorial to Mayor Patrick A. Collins erected in 1908. It consists of a bronze bust on a 10-foot high pedestal, two bronze figures, and a terrace with steps. Henry Hudson Kitson and Theodore Alice Ruggles Kitson were the sculptors. Under the law creating this Commission, no municipal work of art may be relocated without a unanimous vote of the Art Commission approved by the Mayor. This Commission has accordingly voted unanimously to move the Patrick A. Collins Monument the short distance to a new site opposite 470 Commonwealth avenue; and to set it up, at that point, facing east. This vote has been submitted to your Honor for approval.

MEMORIAL TABLETS

Two bronze tablets, put in place some years ago by the Commission to mark historic sites, were found in provisional storage. One, the tablet in memory of Major General Knox, is in the process of being replaced at its original site on the Roxbury High Fort tower. The second tablet, which marks the site of the fortifications at Boston Neck, has been piously preserved, for some time, by the Bostonian Society at the Old State House. It is now about to be replaced near its original site, at the entrance to the Hub Building at 1140 Washington street.

COPLEY'S SAM ADAMS

"Life" has asked permission to print, in their magazine, a photographic reproduction of Copley's portrait of Sam Adams. This portrait, which belongs to the City of Boston, is placed for safe keeping in the Museum of Fine Arts. The Art Commission granted "Life's" request.

PROSPECTS

The Art Commission has noted, for attention next year, a broken panel on the bronze fence at the Lincoln Statue in Park square; also a request from an out-of-state organization that Boston put up a tablet to Phillis Wheatley, a colonial child-poetess from Senegal.

The pointing of the Donald McKay Monument to the great shipbuilder, on Castle Island, is reported to need attention. There is much schoolboy daubing around the marble terrace of the Dorchester Heights Monument, very difficult to erase. Two small granite memorial stones, nearby, are also defaced.

THE COST OF REPAIRS

This Commission's main item of expense is upkeep, formerly classified as "General Repairs." For this item, the Commission asked \$1,500 last year. The request was granted in full. The Commission has spent practically the whole amount, \$1,492, on work left over from last year. It has also been forced to spend, for this year's repair work, \$1,490 in addition. In other words, the appropriation for general repairs

which the Commission asked in its budget estimates last year, was only half of what turned out to be actually needed; and disastrous neglect of necessary repairs would have been inevitable, if this Commission had not had a further appropriation. Expenses next year may possibly be less. That cannot be guaranteed. This Commission therefore recommends an estimate of at least \$2,000 for General Repairs.

Respectfully submitted,

ROBERT P. BELLows,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

DANIEL SARGENT, Secretary, 30 Fenway, Boston.
Nominated by the Boston Public Library, 1946.
Term expires April 30, 1951.

MARY EVANGELINE WALKER, 69 Bay State road, Boston.
Nominated by the Boston Art Club, 1947. Term expires
April 30, 1952.

WILLIAM EMERSON, 107 Massachusetts avenue, Boston.
Nominated by the Museum of Fine Arts, 1943. Term
expires April 30, 1953.

ROBERT P. BELLOWS, Chairman, 8 Park street, Boston.
Nominated by the Massachusetts Institute of Technology,
1944. Term expires April 30, 1954.

HOWARD T. CLINCH, 177 State street, Boston.
Nominated by the Boston Society of Architects, 1950.
Term expires April 30, 1955.

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[DOCUMENT 2 — 1952.]



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ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1951.

FANEUIL HALL, BOSTON, January 1, 1952.

HON. JOHN B. HYNES,
Mayor of Boston.

Sir:

The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1951.

CENSORSHIP BOARD

Mr. William Emerson has served during 1951 as Art Commission member of the Board of Censors of Plays; Mr. Robert P. Bellows will be designated, early in January, to serve as Art Commission member of the Board of Censors during 1952.

NEW MEMORIAL TABLET

A bronze tablet "To Those of East Boston Who Gave Their Lives in the Second World War" was erected by the city, this autumn, on the most suitable site in Central square, East Boston. This was done with the help and approval of this Commission. It is in the center of a circular plot, on a large vertical boulder, and is protected by a new iron fence.

Boston City Messenger Sept 4.
Jan. 31, 1952

LOAN EXHIBITION

Oil portraits of Sam Adams and John Hancock by Gilbert Stuart, the property of the City of Boston and on permanent loan to the Boston Museum of Fine Arts, were temporarily loaned for an exhibition at Williamsburg, Virginia. This was done by the Art Museum with the necessary approval of this Commission.

CORRESPONDENCE

We get letters from all over the country, requesting information which we try to supply. Our latest — an air mail letter from Australia seeking advice.

PATRICK A. COLLINS MONUMENT

This important monument with its big stone terrace will not have to be removed after all. The plans for an overhead crossing at Commonwealth avenue have been modified. The monument stays where it is.

We had prepared measured drawings and had obtained preliminary estimates before such action was taken. Mr. Charles D. Maginnis, architect of this monument and former chairman of this Commission, was most helpful in studying with us a new site nearby.

The removing would have been extremely costly, and we are more than content to leave this memorial undisturbed.

UPKEEP OF MONUMENTS

Cleaning:

Civil War monument, Meeting House square, Dorchester.

Everett statue, Everett square, Dorchester, twice.

Copenhagen Fountain, Everett square, Dorchester.

Sandblasting:

Copenhagen Fountain, after cleaning proved not enough.

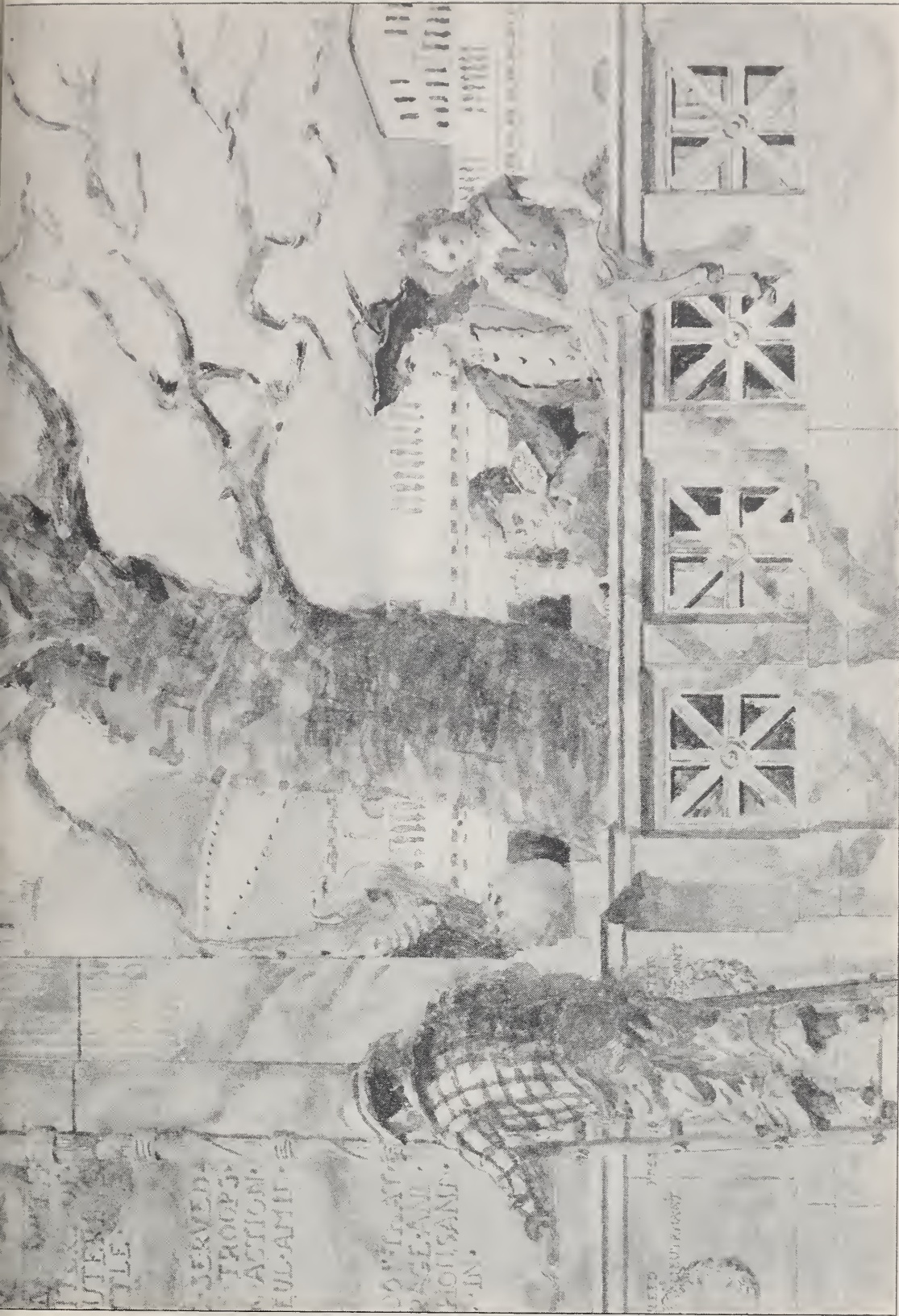
Pointing:

William Lloyd Garrison statue, Commonwealth avenue, terrace steps repointed.

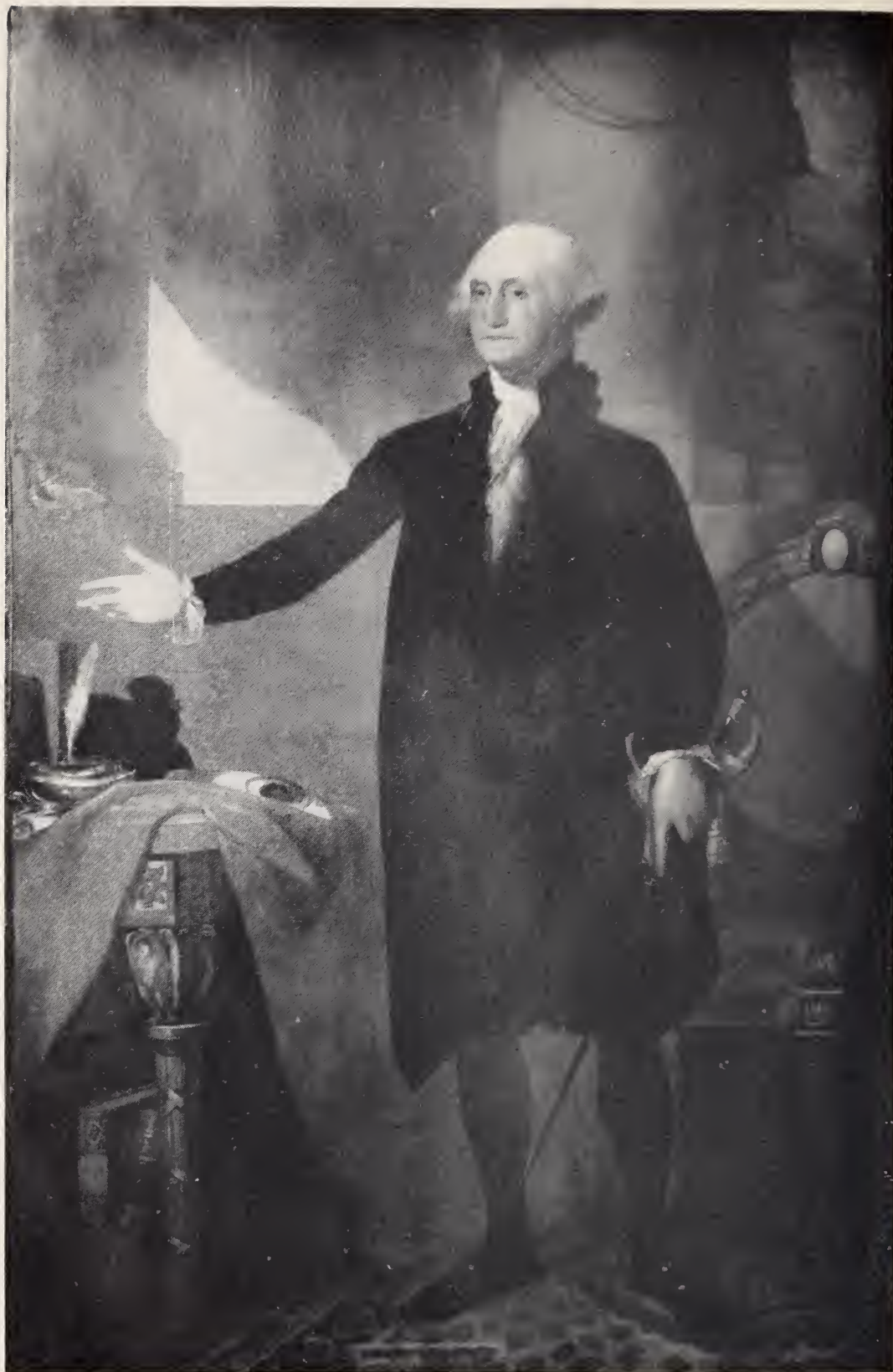
Replacements:

Boston Common monument, near Park Street Subway entrance, metal dowels.

Iron fence and gate, Granary Burying Ground, some missing ornamental pickets replaced.



Working on the Shaw Monument
1951



Washington, by James Frothingham, after Stuart
1853

Recutting Inscriptions:

Monument to the Oneida first football team on Boston Common, near Spruce street, all lettering recut for needed clarity.

Robert Gould Shaw monument on the Common, opposite the State House, all the smaller lettering recut to make it more readable.

Darkened Lettering:

William Lloyd Garrison statue, inscriptions brought out more clearly by darkening the lettering.

PAINTING RESTORED

The large oil portrait of George Washington (8 feet by 5 feet wide) by James Frothingham after Gilbert Stuart, hanging in the District Court, City square, Charlestown, was taken down, removed, cleaned, and restored. Given by citizens in 1853.

VANDALISM

It used to be most prevalent in South Boston, with recurring and costly smearings of the bronze Admiral Farragut. Now Dorchester has the most black marks.

This year we did our best for the much marked Civil War monument in Meeting House square. The interesting and elaborate cast iron was beyond repair. What was left of the Lyman Fountain statuary nearby, the cast-iron figures and swan, was also broken beyond repair. Edward Everett, also in Dorchester, was smeared all over twice, once at Halloween and again about Armistice Day. His neighbor, the Copenhagen Fountain, was so badly marked that the final resort was sandblasting. All this cost the city much expense, *i.e.*, \$475.98 or thereabouts.

JURISDICTION.

The city parks at City Point and at Dorchester Heights, both in South Boston, have been turned over to the Metropolitan Commission. This should relieve us from the care of the Farragut and Gordon McKay monuments at the first location, and of the Dorchester Heights monument steeple and small markers at the other. Hail and farewell!

CHRISTMAS FESTIVAL DECORATIONS

After a polite remonstrance about covering up certain inscriptions to the dead on the city's monuments last year, Mr. Harry J. Blake, in charge, writes us that nothing offensive to our sensibilities will take place this year. We in no way object to the use of the monuments for suitable backgrounds for temporary festive decorations. It gives much pleasure to both young and old—but have a care not to cover up the inscriptions nor lessen the dignity of these memorials.

LONG AND VALUABLE SERVICES

Henry Copley Greene, who died on December 29th, had served this Commission as clerk continuously, except for four years, since 1907, a matter of forty years. His faithful service will long be remembered.

In his place is serving David McKibbin, head of the art department at the Boston Athenaeum. He is skilled in the sort of matters we have to deal with. We hope his temporary appointment will be made permanent.

THE COST OF REPAIRS

This Commission's main item of expense is upkeep, formerly classified as "General Affairs." For this item, the Commission asked \$2,000 last year. The request was granted in full. In spite of the difficulty in obtaining copper, which has prevented certain needed repairs requiring the use of this metal, the appropriation has been largely expended. The Commission recommends an estimate of not less than \$1,800 for "General Affairs."

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

MARY EVANGELINE WALKER, 69 Bay State road, Boston.

Nominated by the Boston Art Club, 1947. Term expires April 30, 1952.

WILLIAM EMERSON, 107 Massachusetts avenue, Boston.

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ROBERT P. BELLOWS, *Chairman*, 8 Park street, Boston.

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HOWARD T. CLINCH, 177 State street, Boston.

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DANIEL SARGENT, *Secretary*, 30 Fenway, Boston.

Nominated by the Boston Public Library, 1946. Term expires April 30, 1956.

4061.03-71
[DOCUMENT 2 — 1953.]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1952.

FANEUIL HALL, BOSTON, January 1, 1953.

HON. JOHN B. HYNES,
Mayor of Boston.

SIR:

The Board of the Art Commissioners respectfully submits the following report for the year ending December 31, 1952.

CENSORSHIP BOARD

Mr. Robert P. Bellows has served during 1952 as Art Commission member of the Board of Censors of Plays; Mr. Howard T. Clinch will be designated early in January to serve as Art Commission member of the Board of Censors during 1953.

SMIBERT MARKER

John Smibert, early colonial painter of portraits, was born in Scotland in 1688 and died in Boston in 1751, just about two hundred years ago. He was buried in the third tomb to the right of the entrance gate to the Granary Burying Ground.

*Boston City Messenger
Feb. 26, 1953*

At the time of his death it was proposed to erect a monument to him. An elaborate and lengthy epitaph was written (in Latin) for an inscription. From Henry W. Foote's translation, in his recent biography of Smibert, a single line has been taken—"Cherish a Man Such as This"—to go on the marker just erected by the City of Boston.

It is a bronze, octagonal tablet, about twenty inches across, affixed to the ornamental iron fence facing the passers-by on Tremont Street. It is one of four tablets so hung near the entrance gate.

For decorative motives there is a painter's palette above and a Scotch thistle between the dates. Arcangelo Cascieri and Adio Di Biccari were the sculptors and the T. F. McGann and Sons Company did the casting and erecting.

Boston has done well in remembering its early painters. There is a marker in the form of a palette on the iron fence enclosing the burying ground on Boston Common. This is the resting place of Gilbert Stuart. At 42 Beacon Street a tablet marks the spot where once lived John Singleton Copley.

GIFT TO LIBRARY

This Commission approves an oil painting entitled "The Scribe" by Mr. Jacob Binder as a gift from him to the Public Library.

BRONZE BELL

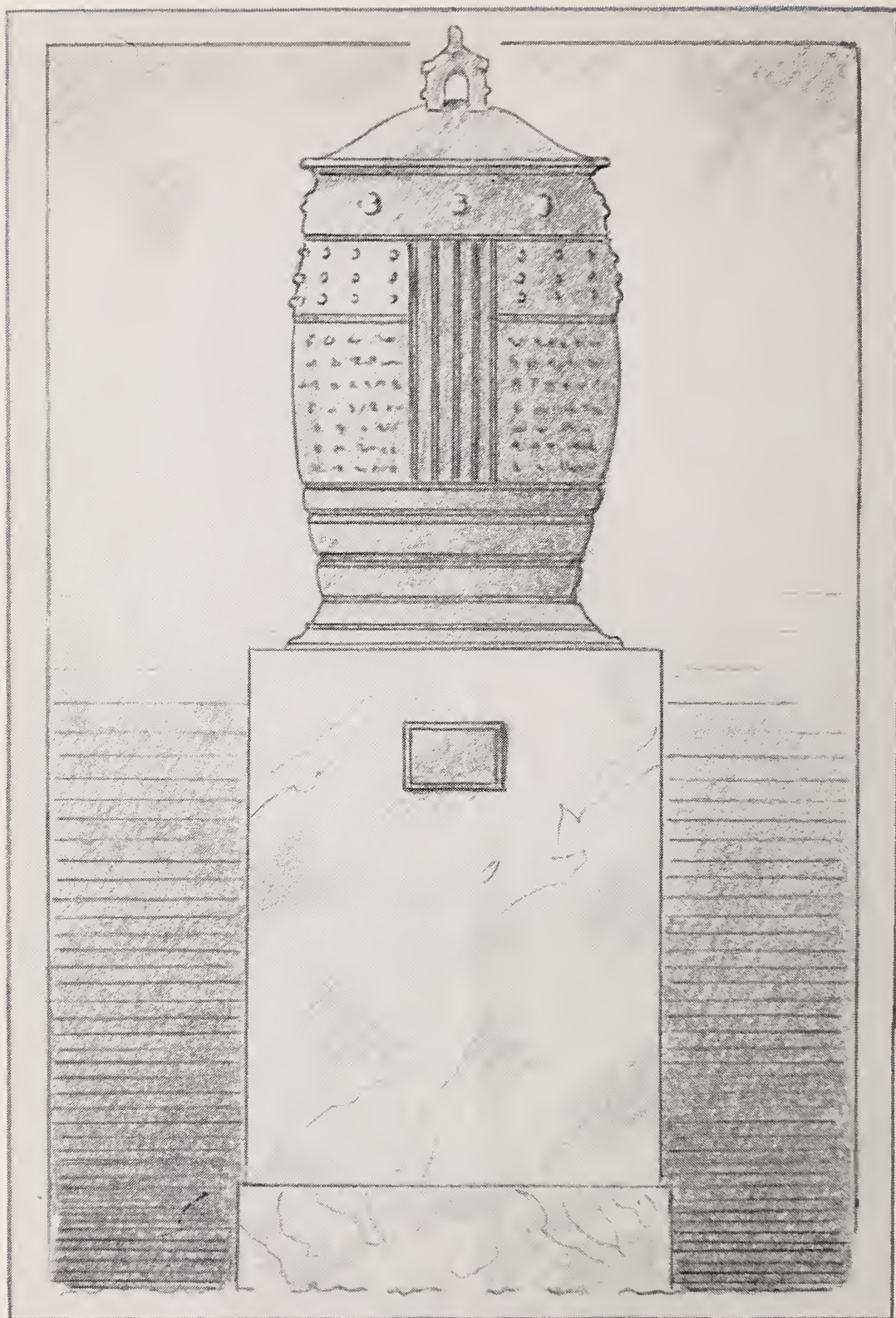
This bronze bell from Japan was presented to the City of Boston in 1945 by the officers and men of the U.S.S. "Boston." It was cast in 1673 and, according to the Japanese authority at our Art Museum, Mr. Tomita, is of considerable value and worthy of a proper setting. So say, also, interested officers of our Navy.

This means that it should be set up from the ground on a simple granite pedestal, that it should be marked by a small bronze inscription, and that it should be seen in appropriate surroundings.

Such a site has been selected in the Fenway not far from the Rose Garden and the War Memorial. The place is just across the Muddy River, by the rustic footbridge leading from the Fenway Drive, near the Art Museum.



NEW MARKER ON FENCE OF GRANARY BURYING GROUND



BRONZE TEMPLE BELL FROM JAPAN

There is a grassy lawn between converging paths as a setting, with a fine big tree and other foliage as a background to the little monument. Nearby, appropriately, are the cherry trees sent to us from Japan.

The bell had been fastened to a concrete slab at ground level, much too near the Civil War Monument on the Common. How it got there is unknown to this Commission.

Unfortunately the ancient bronze has been given several coatings of black paint which hide its delicate modeling. It is about the size of an ash barrel. Cleaned of its disfiguring paint and mounted at the level of the eye, it will be very well worth while in the new location.

The bell, at this date, is at the Art Museum, undergoing treatment. The granite base, however, is in place, made and erected by the T. H. McVey Granite Works. The whole job should be completed by cherry blossom time if our usual budget is available.

PATRICK A. COLLINS MONUMENT

Last year we reported that this important monument would not have to be moved after all. We had done a lot of work on it. Now all is changed again.

The overhead crossing threatening the memorial *is* to be built, and soon.

The new site (only a short distance from the present one) chosen by this Commission is in the center of the Commonwealth Avenue Parkway, facing east, opposite house numbers 465 and 467. It has been approved by the Park Commission, the Mayor, and others interested. Mr. Charles D. Maginnis, architect of the memorial, has also written his approval.

The Metropolitan District Commission is to undertake the moving of the monument as part of the expense of the overpass. Their engineer for this work is Lewis E. Moore. We are cooperating with him, having made measured drawings, outline specifications, and had photographs taken of three sides of the memorial.

We have asked the Park Department to develop in more detail the changes in paths, park benches, drainage, etc., by making a more comprehensive plan and the necessary specifications for that part of the work.

VANDALISM

Last year almost \$500 of our limited appropriation was spent in making good acts of vandalism, breaking and smearing with oil paint and colored crayons. This year we have little or no such damage to report. In consequence we have been able to do more legitimate repairing than usual.

TWO OIL PAINTINGS RESTORED

Two large oil portraits hanging in the District Court, City Square, Charlestown, were taken down, removed, cleaned, and restored by Finlayson Brothers. One was Andrew Jackson by A. G. Hoit, 1855, after Vanderlyn, 1819, given by Jacob Foss and others in 1855. The other was of Daniel Webster, painted by John Pope.

BRONZE FIGURE RESTORED

A bronze figure of a child by Bashka Paeff, in a fountain on the Public Garden, had an arm replaced.

GRASSHOPPER

The vane on Faneuil Hall was repaired and regilded by a Scituate coppersmith. He found interesting papers in the grasshopper's belly from the time of Mayor Matthews. This was done independently of our Art Commission, but we were asked to select a sample for the recent repainting of the outside trim of this historic building.

SPRING ART FESTIVAL

A well-run show on the Public Garden under the direction of Nelson W. Aldrich. Very little damage was done to the grounds. Countless people enjoyed this outdoor exhibition. Our part was merely to serve on an honorary committee.

PARK DEPARTMENT

In the death of Mr. Long, for many years head of the Boston Park Department, we have lost an ever helpful friend to this department.

RE-CODIFICATION

A conference with Mr. William Kerr and Assistant Coffey of the Law Department brought out the fact that a recodification of city laws and ordinances was in the making. It did not seem to affect the status of the Art Commission. We are shy one member since the extinction of the Boston Art Club which made nominations every five years.

BEACON STREET WIDENING

The two memorial gateways and the Shaw Monument, along the Beacon Street side of the Common, have not been helped by the recent widening, which seems to have been inevitable.

CLERK

David McKibbin, head of the Art Department at the Boston Athenæum, is now the permanent clerk of this Commission.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

WILLIAM EMERSON, 107 Massachusetts avenue, Boston.
Nominated by the Museum of Fine Arts, 1943. Term
expires April 30, 1953.

ROBERT P. BELLOWS, *Chairman*, 8 Park street, Boston.
Nominated by the Massachusetts Institute of Technology,
1944. Term expires April 30, 1954.

HOWARD T. CLINCH, 177 State street, Boston.
Nominated by the Boston Society of Architects, 1950.
Term expires April 30, 1955.

DANIEL SARGENT, *Secretary*, 30 Fenway, Boston.
Nominated by the Boston Public Library, 1946. Term
expires April 30, 1956.

DAVID McKIBBIN, *Clerk*, 10 $\frac{1}{2}$ Beacon street, Boston.

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[DOCUMENT 2 — 1954.]



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1953.

FANEUIL HALL, BOSTON, January 1, 1954.

HON. JOHN B. HYNES,
Mayor of Boston.

SIR:

The Board of the Art Commissioners respectfully submits the following report for the year ending December 31, 1953.

CENSORSHIP BOARD

Mr. Howard T. Clinch has served during 1953 as Art Commission member of the Board of Censors of Plays; Mr. Daniel Sargent will be designated early in January to serve as Art Commission member of the Board of Censors during 1954.

PUBLIC LIBRARY MURALS

The Chavannes and Sargent murals have been cleaned, and new lighting is being installed.

BRONZE BELL

Set on a granite base, this Japanese bell is now erected on a site in the Fenway not far from the Rose Garden, near a setting of Japanese cherry trees.

Boston City Messenger
Feb. 3, 1954

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CITY DOCUMENT No. 2.

Until the last war it belonged to the Manpukuji Temple, Sendai, Japan, which is now administered by a lay committee as a children's playground. It was then taken by the Japanese government as bronze scrap metal for military purposes. It was recovered by the officers and men of the U.S.S. "Boston" and presented to the City of Boston.

The rightful ownership of this bell, cast in 1675, was questioned by a citizen of Boston. Now, inspired by the American Embassy in Tokyo, and with the help of the Sendai American Cultural Center, the Temple authorities are willing to relinquish any claim to the bell, which remains in the custody of the City of Boston.

In writing to this effect to his Honor, Mayor Hynes, the representative of the Believers' Committee of Manpukuji Temple hopes that this action will create a close friendship between the citizens of Boston and the citizens of Sendai in Japan.

The bronze marker below the bell will be changed so as to include the recognition of the Temple authorities' generous action.

LINCOLN STATUE RAILING

This has finally been repaired, thanks to the good offices of the Park Department.

BRONZE GATE AT SHAW MONUMENT

Again we appreciate the Park Department's care in repairing and resetting this gate.

CUNNINGHAM PARK, BRIGHTON

Stone marker cleaned of damaging marks.

DORCHESTER HEIGHTS

Turned over to the National Park Service of the Interior Department as an historical shrine and therefore no longer in our keeping. A new plaque has recently been unveiled there, which seemed suitable. One of the smaller stones is in a dirty condition.

MCDONOUGH GYMNASIUM

Approved a tablet by McGann, at the office of the Public Buildings Department, for the new gymnasium in South Boston, named after a brave seaman.

COPLEY SQUARE

On June 30, Commissioner W. A. Reilly of the Boston Traffic Commission informed us that the new traffic layout for Copley Square, on which we had worked with him at an earlier date, still seemed the most satisfactory traffic solution. The engineers for the big development over the Boston & Albany tracks agreed.

Thus, one way rotary traffic will be introduced into Copley Square. The two triangles will be united to make one big square, with easy corner curbs of 50 feet radius.

This seemed a satisfactory start. During the summer we revised and developed plans to give the resulting new square a setting worthy of its surroundings.

These new drawings were discussed with the Park Department on August 24 at a meeting with his Honor the Mayor. The Park Department showed their great interest by volunteering some much needed exact measurements of the square, even holding up the traffic for this purpose.

On October 6 the Mayor held his meeting on a new Copley Square and the plans were duly explained. Present were the trustees of the Boston Public Library, the president of the Back Bay Association, the members of the Art Commission, and other interested persons.

It was agreed that the next step was to determine the cost of the new square. This was referred to Sidney N. Shurcliff, one of the landscape architects of the Park Department.

Since then the authorities of Trinity Church have had an opportunity to study the drawings and outlined specifications.

The Planning Board also was loaned a set of drawings; likewise the authorities of the New Old South Church.

BOYDEN MONUMENT

Approved a drawing of monument to William E. Boyden, Jr., holder of the Distinguished Flying Cross, Hanau, Germany, 1944, to go in Brighton on Commonwealth avenue, near Lake street.

Description: a pudding-stone boulder, about five feet 6 inches by five feet exposed, with standard bronze tablet set in.

MOUNT HOPE CEMETERY

Approved a war memorial costing \$45,000, honoring dead of all wars, Emelius Rogers Ciampa, sculptor, to be erected by the George Robert White Fund.

PATRICK A. COLLINS MONUMENT

It would appear that the Metropolitan District Commission will not encroach on this monument after all.

ART COMMISSION MEMBERSHIP

Since the Boston Art Club became defunct we are operating with only four members. The Art Club made a nomination every fifth year.

OIL PAINTING FOR THE LIBRARY

Approved a small oil by Fergus O'Ryan, A. R. Hibernian Academy, entitled "Keel, Achil Island."

RAILING AT CIVIL WAR MONUMENT

The Soldiers' and Sailors' Monument on Boston Common has an elaborate bronze railing enclosing it. Some of the sections have given trouble in the past. The unsatisfactory iron fastenings have rusted out and were replaced with bronze rods. The one-inch iron rods now there, in most cases, are corroded at the bottom to about three-eighths of an inch. However, the entire railing other than the two sections mentioned above should be taken down and set securely. We are proceeding with further repairs necessarily limited by our resources.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION

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Lions in B.P.L. p. 7. (list - p. 7)
and other works.

Bozchante by MacMann - p. 7

DeFerrari - p. 2 (p. 48)

